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*Life, Letters, and Diaries of Sir Stafford Northcote, First Earl of Iddesleigh.* By Andrew Lang. In 2 vols. (Blackwood.)

THE general good fortune which attended the life of Sir Stafford Northcote has been continued to this biography. Perhaps it would be more correct to say that the qualities which made the great happiness of his domestic life and the success of his public career seem to have guided his biographer in the selection of papers and letters, some of which are deplorably dull.

Mr. Lang's Introduction deserves the warmest appreciation and gratitude from all the friends of Sir Stafford Northcote, as a most skillful, most attractive, most eloquent portrayal of his amiable character. Biography has never presented a frontispiece more pleasing and, it may be added, more truthful. He was "a gentleman innocent of self-seeking"; he was never "animated by the restless eagerness of ambition"; "he lived without a stain and he died without an enemy." He was "plain, manly, simple, untouched by any affectation, unembittered by any unfulfilled aspirations or desires." "In business he was unsurpassed," and "the practical character of his mind was at once his force and limitation." In this long and admirable epitaph Mr. Lang naturally forbears from enlarging upon his extraordinary, his almost unwarranted, success. He had no audacious genius, no great initiative power in politics; yet, by a happy blending of common qualities with a predominance of those that are the best and most esteemed, he held without discredit high and valuable offices in the state, and saw his two elder sons sharing with him such service of the Crown. By steady perseverance, by application of well-trained capacity for business, he outran many of far greater legislative faculties. At the last he was somewhat rudely dealt with, according to the measure of his capacity rather than of his great worth; and it may be that this less than kind treatment of a nature so loyal, so gentle and so sensitive, inflicted a mortal wound. On this, as upon many other points of his career, there is an absence of information so great as to cause a sense of incompleteness. We have letters, and very long and laboured letters, from Sir Stafford Northcote to his leaders; but a complete dearth prevails as to communications from those ruling persons. This is notable throughout both volumes; and it is a loss of much consequence—first because his communications would be read with more pleasure in contrast with the work of political genius, and also because, although Sir

Stafford Northcote was a man of strong opinions, yet as he advanced in life he seemed to grow not less but more amenable to the influences of leadership.

If we must find fault with Mr. Lang's admirable performance, it shall be in that he does not throughout preserve the manner of his Introduction. He has not been able to resist the worse than useless interruption and interjection of sentences and parentheses which are so involved that sometimes we hardly know whether they belong to Sir Stafford or to his biographer. Now and then we have concluded they are Mr. Lang's, because they betray a smart acerbity which was not in the nature of Sir Stafford Northcote. It is a further defect in the biography that these are always aimed against the only man in public life for whom Northcote professed unmeasured respect. Examples of Mr. Lang's besetting fault are only too easily met with. Sir Stafford, speaking on the income-tax, undertook to put some of Mr. Gladstone's words "into plain English," to whom Mr. Gladstone replied:

"My English is my own child [who ever thought his own child 'plain' ?], and I greatly prefer it to the construction so liberally placed on it by my hon. friend. . . . He mutilates and mangles it so that I cannot recognise it."

Is that poor joke Mr. Lang's? It is one of the cases of possible doubt. But take another: "Lord Palmerston had died and with him old England. New times had begun and the people was to come to its own—and to other people's." In another place, Mr. Lang writes of "years before there was doubt about property, everywhere—the present happy condition of our affairs." Mr. Lang cannot mention Majuba without a parenthesis which is certainly his own. In one place it is "(a feather in the Liberal cap)." And as to Gordon, Mr. Lang is more opposed than were the Opposition. He almost reproves Sir Stafford for the opinion that Gordon's "plans had always seemed to him rather vague and extravagant." But while there are many evidences of this undoubted failing, which fifty or a hundred judicious strokes of the pen would remove with great advantage from the next edition, the excellent work of the biographer is far more conspicuous.

Northcote's youth was like his manhood. A fellow-oarsman writes:

"I remember once we were run into by a large 'tub' full of cockneys. I am afraid we all used some rather ornate language except N., who, without a word, set himself to stop up a hole in the bows by stuffing part of his coat into it."

That is a very characteristic anecdote; but the prominent feature in this narrative of Northcote's youth has reference to his religious opinions. Considering his tendency to Irvingism, and the long letters he addressed to his father, Mr. Lang is hardly justified as to the whole life in saying, "He took theology as he found it, without questionings of that which is eternally inviting, and eternally refusing to gratify, our curiosity." That was not the temper in which, in his twenty-second year, he thus addressed his father:

"You are already aware that I have been for some time induced to believe that the Lord is

now speaking in his Church by the mouths of men. . . . When so great a claim is set up, and when a person is induced to think that it is well grounded, surely it cannot be that person's duty to sit still and not to inquire into the whole matter."

But though he could not agree with his father that it would be his duty to refrain from listening to the alleged inspiration of the Irvingites, he was so well disciplined by nature that, though he could not promise to relinquish his belief, he was willing to forego inquiry and to pledge himself

"that I will on no account take any step, such as leaving the Church of England or joining myself to that now being gathered, without your free consent, unless any unforeseen circumstances should occur, however persuaded I may become of the truth of the work."

Before his marriage, which was in every respect happy and suitable, he gave his father at full length his views upon "the holy ordinance of matrimony."

"My own idea of the rights of a father in such a case is this—first, that under any circumstances he has a right to require that his son shall not marry a person who is otherwise than thoroughly respectable; and, secondly, that when his son derives his maintenance from him, he shall have a voice in the amount of fortune which he will require in the lady—i.e., that when the father makes a sacrifice in order to enable his son to marry he may require that he shall not marry on that alone. . . . What is it that you require? Money? I will endeavour to acquire that in a more laborious way than by marrying an heiress. Rank? I will endeavour to raise my family in a nobler way than marrying a peeress."

Possibly Mr. Gladstone, to whom Northcote became private secretary in 1842, aided in settling his religious doubts, of which no more was heard. A devoted Peelite in 1843, admiring Mr. Gladstone "as the one statesman of the present day in whom I feel entire confidence and with whom I cordially agree," he there found his appropriate place in politics; and if the policy of that band had been sufficient for one of the great parties in the state, a Peelite Sir Stafford would have remained until 1886, when he would probably have passed into a "paper Unionist." He proceeded by easy stages into Conservatism, with one reserve. In 1847, in his first address as a candidate for parliament, he wrote: "A free-trader I have always been since I could form any opinion of my own upon the subject"; and to that declaration he was ever faithful, publicly withholding his confidence from the late Lord Derby until convinced that he "will not attempt to revive protective imposts."

The name of Sir Stafford Northcote first became known from his position as secretary to the Royal Commission for the Exhibition of 1851. Five years afterwards he entered parliament, as member for Dudley, through the influence of Lord Ward, who

"is a staunch Peelite, and very anxious that the borough should be represented by a pure animal of that breed; but, if there was to be any admixture, he would rather it were Derbyism than Radicalism. He applied to Gladstone and Sidney Herbert to recommend him a candidate of this complexion, and Gladstone said he thought it would be as nearly as possible mine."

But it happened that, when Lord Palmerston's Government were beaten on the case of

the Chinese lorch "Arrow," Lord Ward had previously represented to Sir Stafford Northcote "that he should take it as a great favour if I would leave the house without voting." Sir Stafford took counsel with Mr. Gladstone, voted against Lord Ward's wishes, and felt that his connexion with Dudley must terminate. That incident led him to North Devon at the next dissolution, where he was beaten. Then Disraeli proposed to him a seat at Stamford, and "possibly a secretaryship at the treasury." Sir Stafford seems to have made a good bargain, for he wrote: "I shall certainly not accept the seat without the office." From that moment, though extremely anxious not to mark himself as "Dizzy's man," there can be no doubt that he was so marked by Disraeli, who "talked as if he had always had my interests in the very centre of his heart," whereas, if we may say so, Mr. Disraeli had previously dissembled his love." From henceforth Northcote's allegiance was made over from Gladstone to his Conservative rival. In this, however, there was nothing mercenary, for throughout Sir Stafford had been frankly Conservative; but it does not seem that his full admiration was ever transferred. Northcote knew Disraeli from the first. At the very beginning of their acquaintance Disraeli remarked, "There is no gambling like politics," which struck the blue-eyed Devonshire squire as a "characteristic speech." Years afterwards, when they had become intimate, Northcote was at Kirby Hall in Yorkshire, where he found that

"the principal delight of our friends here is Dizzy's advice to the farmers to cross their sheep with the Cotswolds. Can't you imagine him gravely giving it as if he knew the difference between a Cotswold and a Southdown?"

Sir Stafford Northcote possessed that which Disraeli never acquired, a profound acquaintance with the business of the treasury. His first great service to his party in parliament was a speech against the repeal of the paper duty, which Lord Derby, "the Rupert of debate," characterised as "a powerful and brilliant speech," and which Disraeli referred to as "irresistible." Disraeli was in high good humour; and when Mr. Gladstone defeated them by a majority of 18, he said, "as it was in its teens it could hardly be called a majority at all." Sir Stafford Northcote had also immense parliamentary knowledge; and statesmen like the late Lord Derby and Mr. Disraeli, whose furniture of that solid and unshowy sort was slight in comparison, felt all the delight of partisans in his early speeches. But, in truth, Northcote was never brilliant; and his papers, with so little admixture of letters from the very brilliant men with whom he was associated, have needed all the skilful presentation which has been so well given. Mr. Lang's summaries of long and uninteresting parliamentary periods are extremely well done, and the opinions uttered by Sir Stafford through perhaps a whole session are given fairly and clearly in a page or two. This is a great help to the reader, and is no disadvantage to the memory of Sir Stafford Northcote, who was never ill-natured, never

rude, never brilliant or bitter, and who held to the wise opinion that

"Funny speeches are not difficult to make, but it is difficult to make them and retain the respect of the hearers."

Some of his best speeches were delivered outside the domain of politics. He loved letters, with great knowledge and reading. From these volumes we should be inclined to suggest as one of his happiest and most characteristic paragraphs the following from his rectorial address at Edinburgh:

"There is in the old learning a charm which carries us away from the bonds and fetters of the workaday world, refreshes us when we are weary, elevates us when our arms are sinking, cheers us when we are despondent, calms us when we are agitated, moderates our minds and thoughts, alike when we are in prosperity and in adversity, sets before us high examples of courage and patience and wisdom and unselfishness, and does us, too, the inestimable service of renewing in our own hearts the memories of our nobler, though probably less practical, selves—such as we were when we began to look eagerly forward to the race in which we had not yet engaged, and which we have since found so absorbing of our energies."

Now that tithes are to be subject of debate, it is well to remember that, so long ago as 1865, Northcote thought "Gladstone made a terribly long stride in his downward progress" in a speech in which he then "laid down the doctrine that the tithe was national property, and ought to be dealt with by the state in the manner most advantageous to the people." "I am bound to Dis.," said Northcote in 1866, and so it was. He probably agreed when "Dis. advanced the theory that it was a great advantage to a leader of the house of Commons that he should be, not unable, but unwilling, to speak."

The second volume opens with Northcote's share in the Alabama Commission, upon which he represented the opposition. The story is not too full; but one could dispense with Mr. Lang's gratuitous, and yet not valuable, opinion that "practically, arbitration is a farce." The first great office Northcote held was that of secretary of state for India; but he was far better fitted for the place of chancellor of the exchequer, in which he succeeded Mr. Gladstone in 1874. The dissolution of that year was probably an error on the part of Mr. Gladstone. The surplus he left was a boon to the Tories, and Northcote on the whole dispensed it wisely. He abolished the duty on sugar. Mr. Gladstone

"thought that in the last forty years no man had taken the office of chancellor of the exchequer with as great a capacity for the discharge of its duties on the whole, from his general intelligence, his experience, knowledge and assiduity combined," as Sir Stafford.

But his success declined with the years of prosperity, and his hopeful schemes of 1874-75 were brought to nought by the years of trouble and distress in 1878-79. He did not like the purchase of the Suez Canal shares. He was "decidedly against purchasing." But he had to defend the transaction in the House of Commons, which he did with no great emphasis. He was responsible for the finance of two wars—

that in Abyssinia and that in Zululand, the expenses of which were monstrous and miscalculated. Then followed the war between Turkey and Russia. Our ambassador at Constantinople sent a telegram saying that the question of the Dardanelles was to be arranged between the Congress and the Czar. But the government had ordered the British squadron to enter the Strait on the assumption that the matter was to be arranged by the Sultan and the Czar, to whom they were not willing to leave it. In these circumstances,

"Smith despatched an Admiralty telegram at once. It was not in time to stop the fleet, but it brought it back again to the entrance of the Strait. Looking back, I think this was the greatest mistake we made in the whole business; but at the moment we were all agreed on it. The next day came a correction of the telegram; it was not between the Emperor and the Congress the question of the Strait was to be settled, but between the Emperor and the Sultan! How we gnashed our teeth."

Their fall soon came in the dissolution of 1880; and when "all hope was ended" for the Tory party, Northcote wrote to Disraeli: "I suppose we made a mistake in dissolving," which has probably been the judgment of many a minister in like circumstances. Perhaps the most responsible connexion of Sir Stafford Northcote with the Reform Acts of 1884-85 was in a private, if not clandestine, meeting he had with Mr. Gladstone at Sir A. West's house in St. James's Palace, whither Northcote went at eleven o'clock at night, "and was let in by Mr. West." He found "Gladstone alone, and remained with him about half-an-hour." That was the beginning of the conferences by which the Redistribution Bill was passed without disagreement.

The final period of Northcote's life began with Mr. Gladstone's resignation in 1885. He was too gentle to press any claim to be prime minister against the ascendancy of Lord Salisbury. He soon learnt the wish of the Carlton Club that he should go to the Upper House. He went there, not liking his position as first lord of the treasury, subordinate to the prime minister, who was also foreign secretary. Lord Salisbury and Lord Randolph Churchill were dominant in the Cabinet of 1885. In 1886, on the formation of Lord Salisbury's new administration, he was gratified with the appointment of foreign minister, which he held for about five months, until, upon Lord Randolph Churchill's resignation, and Mr. Goschen's accession, Lord Salisbury quite needlessly, unless he thought that he could do the work better himself, took over the foreign office from Lord Iddesleigh at the beginning of 1887. To facilitate negotiations with Lord Hartington and others, Lord Iddesleigh had placed his seat in the cabinet at his chief's disposal; and he disliked the result on public and private grounds, believing that the two responsibilities of prime minister and foreign secretary should not be upon one man's shoulders. The offer of the place and precedence of the president of the council did not attract him, yet probably impartial opinion would side with Lord Salisbury in thinking Lord Iddesleigh better fitted for that position than to hold the seals



of the foreign office. His death in its scene and in its suddenness was shocking. His memory was honoured by his contemporaries in parliament, and is cherished by all his countrymen.

ARTHUR ARNOLD.

*The Isles of Greece: Sappho and Alcaeus.*  
By Frederick Tennyson. (Macmillan.)

THE personality of Sappho has been the dream of poets, as her outward semblance has been of artists: the fiery fragments that remain to us of the vanished luminary reveal so little to the eye, and so much to the imagination, that one cannot wonder that attempts are made to fill up the outline and "launch once more that lustre," as Mr. Browning says. Michael Field has been tempted into the splendid audacity of trying to work the fragments into lyrics: the fifty-first poem in *Long Ago*, developing Sappho's words, *ἔσσα γεγαυτέρα*, reaches perhaps the highest point attainable in that way. And now Mr. Frederick Tennyson shows us what can be done by another method—the method of weaving the few ascertainable facts about Sappho into a web of imaginary biography in verse. Sappho tells her own story here, and Alcaeus his; and the poet throws in a sketch of Pittacus and Myrsilus, and makes Stesichorus himself recite his tale of Calyee; in the episode called "Chios" (pp. 387-416) Homer's self is introduced; the last poem "Euthanasia" depicts the almost simultaneous deaths of Sappho and Alcaeus, united in the friendship of old age, with the old loves and resentments cast behind them. All this needs a great deal of constructive imagination. The fluency and freshness of Mr. Tennyson never fail him: his heroines and heroes live, to him, in a land of eternal summer, amid immortal memories, and with a dim hope clinging to them that death may not be the end that it appears.

The "intersection" of several stories in this book, and the amazing fertility of the poet's vocabulary, combine to make the poem somewhat unmanageably long. It contains, I compute, between twelve and thirteen thousand lines; and there is not really poetic material in it, corresponding to this bulk. There is no growth, no concentration of interest in it: "linked sweetness long drawn out" defines it exactly. The sweetness saves it from being dull; but, in spite of Mr. Swinburne's assurance, I cannot quite believe that

"A month or twain to live on honey-comb  
Is pleasant."

Furthermore, the personality of Sappho as here depicted seems to me to be just such a shock to all previous notions of her as would be received by a person who, looking for a draught of fiery wine, quaffed by mistake a sort of drench of pure but tepid water. The perverted passions and sexless frenzy of Lesbos have been, rightly or wrongly, presented to us in English; whatever could be done in that way has been done, and with genius. No one will blame Mr. Tennyson for taking a more reticent line, and showing us a Sappho clothed and in her right mind. But all tradition, all poetic probability, is violated by making the

one poetess who spoke the language of passion with fierce and absolute simplicity use the language of sermons on these subjects. Mr. Tennyson's Sappho—delicately and pathetically as she is drawn—most undeniably prosed. Think, for instance, of the highly characteristic incident related by Herodotus (2, 135) concerning Sappho, when her brother Charaxus ransomed Rhodopis the courtesan in Egypt: *Χάραξος δὲ ὡς λυσάμενος Ῥοδόπιν ἀπενόστησε ἐς Μυτιλήνην. ἐν μέλει Σαπφῶ πολλὰ κατεκερτόμησέ μιν*—and then hear Mr. Tennyson's Sappho (p. 133):

"'Twas at Naucratis  
I met again my brother whom I loved.  
For I remembered all our childish days;  
And spake such words in secret to him as,  
If he forgave not, he cannot forget;  
Although he loved not honour; tho' the hours  
Dropt thro' the glass too slowly for his thirst  
Of passionate delights; tho' for a while  
I knew he would not heed me. Yet my hope  
Was strong within me that our mother's love  
Had sown good seed in a rebellious heart;  
My father's voice still echoed in his ears," &c.

We do not know the ode in which Sappho "very much giped" Charaxus about Rhodopis; but the improbability of its having been a solemn admonition—"an improving of the occasion, my brother"—is very great. I would not dwell upon this defect did it not seem to pervade the whole poem in more or less degree. The character of Sappho has been washed out; she has much of eloquence and pathos, but of passion and scorn almost nothing; even her love for Phaon is viewed as a sort of brain-fever. Alcaeus, on the other hand, stands out as an intelligible, though rather verbose, possibility; Pittacus, though only a secondary character, is remarkably well drawn; his overthrow of Myrsilus—by means of a dramatic trick that recalls "Measure for Measure," and would certainly have given a fine opportunity to an Elizabethan dramatist—is one of the best things in the book.

It is not, however, in sketching character, but in expressing emotion, that Mr. Tennyson reaches his highest level. Here (p. 204), in the converse between Alcaeus and Antimenidas, is one of his finest efforts:

"Ah me! how dreadful is the spectre fair  
That once was joy in life; how mournful-sweet  
The memory of those moments—days—e'en years—  
When all before us, whether earth or heaven,  
Desert or vineyard, icy peak or plain,  
Swathed in the self-same summer azure, fled  
Before us as we trod the dews at morn.  
Soon shall we stand upon the top of all;  
Touch with faint hands the barrenness that seem'd  
Elysium; hear the silence round us, whence  
Far songs seem'd waving to us; or only hear  
The cinders crash beneath our heels; the dust  
Of vanities—cold ashes, loves or fears—  
The spirits of the Dead go by as wind,  
Or Death, like the lone thunder, calls to us."

Those last two lines are worthy of Mr. Tennyson's name, or of higher praise still, if there be any higher that is also attainable. Again (pp. 104-5), Stesichorus's description of Calyee is full of soft grace.

"Those who heard her to a song-bird sing,  
And wait sweet answers, and then sing again;  
Or leading on some fond child's lisping tongue  
To perfect speech, or uttering to herself  
Her love and awe; heard the melodious voice  
Of a rare soul. She, like a wood-nymph pure,  
Loved the green gloom of sylvan arches, cool  
And still, save when great winds or thunders lone

Rolled o'er them their deep music, or sweet breath  
Of summer, in the moonlight or at dawn,  
Sighed thro' the topmost leaves; when the first  
flower

Look'd on her from the wood-walks; the first note  
Of lark at morn, or starry nightingale,  
Witched her quick ear; or after many days  
Of stormy wind and cloud, the faithful sun  
Hailed her at early morn; and as she slept  
To meet him thro' the dews, she veiled her eyes  
With one small hand, the other filled with spring."

This does not reach the highest level of verse, no doubt: it is too loquacious, too meandering. Nevertheless, it is beautiful, in its own way; and what is most remarkable is, that this book contains literally thousands of lines of this quality, poured out with apparently inexhaustible facility. Perhaps the best thing in the volume is the quiet death of Sappho, with her own song *Ἔσπερε, πάντα φέρε* on her lips (pp. 440-1): indeed, the whole of the last poem, "Euthanasia," is extremely fine.

The blank verse has for the most part a slightly monotonous beauty, but there are one or two flaws in it that recur teasingly. One is the incidental and apparently unconscious rhymes, e.g. (p. 391):

"The Ægean isles, and the Egyptian seas,  
And pluckt gold fruit from the Hesperides."

and again (p. 156):

"And left me heir to all, which were as nought,  
Were not my sorrow tempered with this thought."

and (p. 227):

"It is one thing to see the lovely face  
Look up to thee a moment after tears;  
Another to look on it after years."

and (p. 269)

"And from his high place on the cloth of gold  
Prone as a blinded Polypheme he rolled."

Another is the occurrence of wholly unmetrical lines, contrasting strangely with the usually musical cadence—e.g. (p. 308):

"Upturn'd eyes look'd on me from a vale."

(p. 85):

"And peep'd thro' fall'n leaves like first youth  
again."

(p. 140):

"Is not altogether for my sake."

(p. 354):

"Phantasy, that like to fiery wine,"

and, strangest of all (p. 372):

"Nabuchodonosor o'er the world."

The recurrence of the epithet "viny" is tiresome; "omnisonous" is unfamiliar and ugly. "Bail out" for "bale out" (p. 130) is unfortunate. But these are small matters. Looking at the book as a whole, I would venture to call it a work of beauty ill put together; and its leading character, not the Sappho of history and of the fragments, yet a very stately vision of the dawn of genius and of its old age.

E. D. A. MORSEHEAD.

*The Stuart Dynasty: Short Studies of its Rise, Course, and Early Exile.* By Percy M. Thornton. (Ridgway.)

THE main interest of this work consists in the letters relating to the rebellion of 1715, which are now published for the first time with Her Majesty's permission. They are selected from the Stuart Papers, which were

sent by the Cardinal of York to George III., and are now preserved in the library of Windsor Castle.

The principal authors of the correspondence now published by Mr. Thornton are the Chevalier de Saint George (the son of James II.), the Duke of Berwick (his illegitimate half-brother), and Lord Bolingbroke. The letters exchanged between these persons throw light upon the causes which operated in rendering the movement of 1715 abortive. The death of Louis XIV., happening in the midst of the Jacobite preparations for a descent upon Great Britain, was a most serious blow to the Chevalier de Saint George. Writing to the Duke of Berwick a few months before that monarch's decease, "You know," he says, "how much depends upon his life, what I owe him, and what I expect from him." The policy of Louis XIV. was reversed by his nephew, the Regent, who had entered into engagements with the House of Hanover and the Whigs, and who stopped the armament that was being prepared by the Jacobites at Havre. The Chevalier was also deprived of the military services of the Duke of Berwick, whose high rank in the French army precluded him from joining the expedition without the Regent's leave, which was refused. The Prince felt this disappointment keenly, and gave way to his feelings in a manner which shows how the vexations of exile warp a prince's judgment, and unfit him for the conduct of affairs. In a letter to Lord Bolingbroke, he says:

"The Duke of Berwick is now a cypher, and can do no more harm; and if he withdraw his duty from me, I may well my confidence from him. I must confess I cannot but suspect that he hath been sooner or later the cause of the strange diffidence they have of me at the French court, where he never did me good, and where I would never put it in his power to do me harm."

The Duke of Berwick ably defended his conduct in a letter to the Earl of Mar, and his correspondence with the Chevalier shows him to have been a trusty friend and a clear-sighted counsellor of that unfortunate prince. It was the Chevalier's misfortune that he did not know the value of his friends; he quarrelled with Berwick and with Bolingbroke, who had excited the jealousy of the petty coteries of Saint Germain. Bolingbroke, however, to use a phrase of the Duke of Berwick's, had "left no stone unturned" in the Pretender's service. He gave him sound advice throughout, and exerted himself very actively at the French court in securing the benevolent neutrality of the Regent.

The impression left by this correspondence is that the Chevalier was not in earnest about the recovery of his father's crown. His correspondents are continually urging him to greater activity. The Duke of Berwick and Lord Bolingbroke press him to strengthen his cause by a matrimonial alliance with a princess of the house of Austria; he answers carelessly:

"Since Bolingbroke is so much for my marriage, why might it not be proposed to him to go to Blois to stay there, a fine, pleasant country, and where he may have an occasion of seeing pretty Miss, and of even negotiating that

affair if t'other fails, as I believe it will after what I acquainted the Queen with some days ago."

He seems to have been amiable and good-natured, fond of ease and jovial company, if one may judge from a letter which he wrote on his return to France from his ill-fated Scottish expedition. Writing from Boulogne to a Mr. Russell, he says:—

"I had been in pain for you, had you not let me hear from you; we have found ourselves very solitary without you, and miss you, but I hope our absence won't be long, though I believe I shall scarce reach St. Germain's before Monday. I lie to-morrow at Abbeville, and if you can reach it before nine, I'll stay supper for you. . . . Roger and I have been drinking your health in Burgundy."

Mr. Thornton's inference from this letter, that the Chevalier de Saint George landed at Boulogne, and not (as historians allege) at Gravelines, does not seem to be supported by dates. From a letter of the Earl of Mar, it appears that the French coast was reached by the fugitives on February 10. The Chevalier's letter from Boulogne bears the date of February 23; and the interval between February 10 and 23 may be accounted for partly by the Prince's uncertain movements, and partly by the time spent on the road between Gravelines and Boulogne.

Mr. Thornton promises "on a future occasion to publish, with Her Majesty's approval, such of the Stuart Papers at Windsor as bear on the events of 1745, when Prince Charles Stuart strove to recover his grandfather's throne." It is to be hoped that he may soon be able to fulfil his promise.

WILLIAM MARKHEIM.

*North-Eastern France; South-Eastern France; South-Western France.* By Augustus J. C. Hare. (George Allen.)

THESE three volumes are to be followed by a fourth, *North-Western France*; together they will form a complete guide for the whole of France. Tourists are now so numerous that it seems to be worth while to write guide-books that address a special class. The present volumes are examples of this. In the first place they are abundantly illustrated. Each volume has about five hundred tiny woodcuts inserted in the text. These, by reason of their small scale, often fail in rendering landscape; but they frequently give just the amount of architectural detail necessary to recall with accuracy the buildings represented. Another distinguishing trait is the numerous quotations from the best French and English authors descriptive of the scenes visited. In architecture, Viollet le Duc, Fergusson, and Petit are the writers most frequently cited; in history, Henri Martin, Michelet, Froissart; while Merimée, Taine, George Sand, Lamartine, Hamerton, and many others aid in the descriptions of towns, of manners, and of scenery. Great attention is also given to historical and ecclesiastical events; and such places as Paray-le-Monial, Ars, Rocamadour, &c., have almost a disproportionate space given to them.

In fact, it is in the different proportion of treatment given to certain places and

districts that these volumes depart most widely from the ordinary guide-books. It is not on the best but rather on the least known objects that our author expends his greatest strength. This work will certainly not supersede the usual guide-books for the mountaineer, either in Dauphiné, the Auvergne, or the Pyrenees. It will not be a favourite with scientific men, whether their hobby be geology, or botany, or natural history, or economics. The average tourist, or sojourner, will miss the usual lists of bankers, consuls, English medical men, and Church services in the most popular resorts; but it will be the preferred of all possessed with architectural and ecclesiastical tastes. The numerous castles and chateaux, the cathedrals, churches, shrines, and older buildings, often isolated or situated in the towns and villages of central, and what we may term unknown, France, have never been so well described and illustrated within so small a compass. We have only one remark to make on this. Like many others, Mr. Hare does not recognise the distinction between *Romane* and *Romanesque*, especially in the Auvergne, and in all France south of it; and consequently he often assigns too late a date to the earlier portions of buildings in the former style. *Romane* we take to be an independent native development of the Gallo-Roman architecture, and to be chronologically continuous with it; *Romanesque* is a more foreign derivation from the Byzantine, and does not appear in France till later. Both are originally of Roman origin, hence their likeness.

The preface and introduction to *North-Eastern France* contain most useful remarks. Perhaps a little too much stress is laid on the discomfort of travel; but the hints are often valuable—none more so than the advice to leave the bulk of one's luggage at the station when passing the night only in a locality and leaving by the same railway next day. The caution not to depend on waiters for information is much needed, for many English err in this respect. In all season-resorts many of the waiters, coachmen, &c., are imported *ad hoc*, are often foreigners, and neither know nor care anything at all about the country, and simply frame their answers on the question asked. Many an instance of absurd misdirection have we known thus obtained. Mr. Hare rightly remarks that the "commis voyageurs," the commercial travellers with whom one is necessarily thrown, and who are the real persons of consideration in the country inns, "are not always the pleasantest companions in the world." On the other hand, there is no one, especially if he drive his own vehicle, who can give such trustworthy information about roads, inns, the best ways of getting to out-of-the-way places, and the characteristics of the population, as an old "commis voyageur"; and he is generally ready to impart his information, when once he is sure that you are no rival in his trade. On the whole, while we fully allow their numerous good qualities, we think that Mr. Hare paints the French a little too much "couleur de rose." There is a real difference in honesty and in politeness in different districts. In some it is distinctly necessary to arrive at a



fixed agreement for prices beforehand; in others there is little fear of an overcharge. The great convenience of having a passport, though legally not necessary, is rightly insisted on; and we would add, if neatly mounted or bound it only adds to its merits.

In a work of this class, where so much space is devoted to local history, architecture, and archaeology, we rather wonder that Mr. Hare says nothing of the excellent *Sociétés des Sciences et des Arts*, the *Sociétés Savantes*, which are to be found in almost every considerable town in France, and even in some of the smaller ones. The annual meeting in Paris of these societies is getting yearly more important, far more so than those of the wandering *Congrès Archéologique*, or *Scientifique*, of France. In these societies men worth knowing are sure to be met with. Any Englishman belonging to any such society at home, calling on the president or secretary of any of these French local societies, would be sure of a courteous welcome, and of full information, and would most probably receive an invitation to the next meeting or excursion, the expense of which will be very slight in comparison with the advantages gained. A great deal about these societies could be learned by a visit to the *Trocadéro*, when passing through Paris, from the courteous officials there.

To conclude, as Mr. Hare asks for corrections, we will mention a few needed in the last volume. Surely it is too strong to say, "There is no beauty, and there is no real interest at Arcahon." On the contrary, the Landes have a peculiar beauty at certain seasons, and the spell is more deeply felt because it is unexpected. Often have we heard this surprise expressed. The mention of Wellington's bridge over the Adour hardly suggests that it was a bridge of boats for a temporary purpose only; and to say that the battle of Toulouse "was easily gained by the allies," when the loss of the victors exceeded that of the defeated, is very odd. We are surprised that there is no mention of the Roman mosaics at Lescar. Bidart is not the name of a small bathing place, but Guéthary. Formerly, the station between them was called Bidart-Guéthary; now there is a station at both, but Guéthary is the bathing-place, with hotels, lodging-houses, and English iron-church, not Bidart. As additions are also asked for, we would direct Mr. Hare's attention to M. Martel's *Les Cévennes* (see the *ACADEMY*, No. 929), and especially to his further explorations during the past summer. Subterranean boating in the Cévennes may soon become an attraction for adventurous tourists.

WESTWORTH WEBSTER.

*Ting-a-Ling Tales.* By Frank R. Stockton. (Ward and Downey.)

THESE stories remind us now and then of a real fairy tale; they at least show some signs that the author of *Rudder Grange*, if he had lived a hundred years or so ago, might have written one. But, of course, he is really a scoffer who only pretends to believe "for fun"; and his dedication of the

book "to the memory of all Good Giants, Dwarfs, and Fairies" is nothing but facetious hypocrisy. The mere title is enough to prove his infidelity. "Ting-a-Ling Tales," indeed! As if any real fairy ever bore such a babyish name as Ting-a-Ling. The weakest elf would despise it—out of China, and anybody knows that it is very doubtful whether there were ever any "little people" in that country. But even if we could, for the sake of argument, allow that there might have been a fairy called "Ting-a-Ling," the expression "Ting-a-Ling Tales" is grossly familiar, as anyone but a rank miscreant would have felt at once. Even an Agnostic would have written "Tales of the Fairy Ting-a-Ling."

Of course, Mr. Stockton having little knowledge and less faith has to rely mainly upon his invention and humour to make his story attractive; and as in this sceptical age great store is set by these qualities, his book is well calculated to please. It would be unfair to deny that he has an unusual supply of them, and has also a very keen and poetical insight into nature, as when he says that "the crocuses were coaxing the jonquils almost off their very stems with their pretty ways," an incident which we must all have witnessed, but which, so far as we are aware, has never before been put into words. But even such happy thoughts as these may come to a sceptic, and our appreciation of them must not deter us from our painful duty of stigmatising the author as an impostor. It is a hard word; but, still, what less offensive can be said of a man who narrates in apparent good faith that a fairy was drenched and drowned, "all soaked into the grass," is his daring expression, by the bursting of a human tear? Now, it is usually held that fairies are immortal (at all events good ones), and though so high an authority as William Blake averred that he had seen a fairy's funeral, we all know that Blake was "a little, ahem! you know," and perhaps on this occasion he may have been dreaming. But, at all events, there was a funeral; "by fairy maids," his or her "knell was rung." And the cause of the catastrophe, too—the bursting of a globule of water, probably no larger than a dewdrop—shades of Perrault and D'Aulnoy!

Ignorance, if not worse, meets us at every step where fairies are concerned. Who ever heard, for instance, of a fairy "livery stable," with stalls of butterflies on one side and of grasshoppers on the other. Does Mr. Stockton suppose that Ariel "hired" his bat? We should not wonder if he did; anything is possible for one who asserts that fairies of a "respectable class" (what an expression!) could not "fly or flout in the air, or anything of that sort." And yet it is astonishing how often a writer like this, with no guide but his private fancy, stumbles upon the truth, or very near it. For instance, the story of Neralina, whose head, after being severed from her body, was, by the malice of a dwarf, joined on again wrong side foremost. Such a thing has indeed happened more than once, and we might have given the writer credit for some real knowledge if he had only known the proper, the only way, in fact, in which

the mistake could be rectified. This secret we are not going to divulge; but the notion that her head could be really "turned" by the kiss of a prince is a foolish fable, based, we believe, upon a foolish jest.

As to the giant *Tur-il-ra*, though the name of course is not true gigantesque, he succeeds better. The way the giant searches the tower, by sweeping off story after story, till he comes upon the objects of his pursuit sticking in a huge cheese in the underground vat, is very probable, to say the least of it; and the size and description of his meals are so orthodox that we fancy he must have received some assistance from a pervert, whose name we think we know. But he breaks down, of course, at the end, when he makes the giant go to bed sick and take "a barrel of hot chamomile tea." If this is not anthropomorphism, what is?

Again, we are almost deceived into belief when we come to the sorceress *Mahbracca*. She is doubtless a historical character; and the whole account of her country—with the *Afrites* and the ghouls and the herds of the prong-horned *Yahouks* "grazing on the exuberant and oily foilage"—is so accurate that we almost fancy he must have had it described to him by some one who has been there. The little black demon whom the sorceress kept in pickle, and who afterwards revenged himself by turning her into all sorts of beasts with her own wand, is also credible enough, though we never heard of him. It is only occasionally, as when he speaks of those "dreadful green lizards which poison the air of the deep valleys of Sumatra" (of course it is not Sumatra), that we detect a spurious touch.

In short, we advise all those whose faith in fairies is weak not to read this book. It is exceedingly amusing, it is very funny; many will be inclined to think that there are strokes of genius in it, and that the story of "The Magical Music" is of considerable beauty and shows imagination of no common order; some may even be led to regard *Ting-a-Ling* himself as a charming little personage, but we warn them that however clever and delightful these tales may be—they are not true.

COSMO MONKHOUSE.

#### NEW NOVELS.

*The Word and The Will.* By James Payn. In 3 vols. (Chatto & Windus.)

*Bonnie Dundee.* By Max Beresford. In 2 vols. (Hurst & Blackett.)

*A Modern Milkmaid.* By the Author of "Commonplace Sinners." In 3 vols. (Digby & Long.)

*Come Forth!* By Elizabeth Stuart Phelps and Herbert D. Ward. (Heinemann.)

*Vice Valentine.* By J. Ashworth Taylor. In 2 vols. (Ward & Downey.)

*Behind the Kafes.* By Mary Albert. (Bristol: Arrowsmith.)

*Shreds and Patches.* By E. N. Leigh Fry. (Walter Smith & Innes.)

MR. JAMES PAYN tells a story with the ease and confidence inspired by many successes. If his materials are abundant, he does not

waste them like an amateur; if they are meagre, he shows his practised skill by making a little go a long way. This he does in *The Word and The Will*. The plot is distinctly thin; the characters are few; the incidents, with two exceptions, are not striking; but the result is as pleasant and satisfactory as any reader could wish. Natchett-on-Sea, where Mr. Joseph Adderly lived at the hall and his two nieces at the cottage, could not have been a very desirable place. Indeed, Mr. Payn says it was not. But there are people who find or who make their own little patches of heaven wherever their lot is cast, and Mary Vance at the cottage and Hetty Waldron at the crag were two such people. Between them, with just a little help from Hetty's brother, and Doctor Gray (a dear old practitioner of a type almost gone out), and the vicar, who was a very fine fellow, and a few other sympathetic souls, they made the brightness of Natchett. Mr. Joseph Adderly, who was a miser, was a cloud upon that brightness. It is true that had it not been for him, and had he not been the miserable creature he was, the gossips of the place would have had nothing to talk about. But it is even more to the point that if Mr. Joseph Adderly had been a reasonable being this story would not have been written, and the reader (especially the "gentle" reader) will cheerfully put up with the miser for the sake of Mary and Hetty. The sisters, however, were Mary and Martha. Their mother had been Adderly's sister; but he treated her badly because she did not marry money, and when her two girls were left orphans he allowed them a poor pittance to live upon, and made them understand that they had nothing more to expect from him. Mary was patient and tender under these circumstances, while Martha was resentful. To Mary, besides, came young Waldron as a wooer. Martha had only Mary to love; and though her devotion for her was strong, it was no match for the selfishness which was her chief quality. The fate which overtakes Joseph Adderly, and makes his money an important element in the story, is exceedingly well managed. By a few touches Mr. Payn recalls an episode in Adderly's life which left a victim thirsting for vengeance, and some more graphic sentences make the vengeance complete. The rest of the story is in part an amplified paraphrase, in part a contradiction, of the adage that money is the root of all evil. It is evil when it meets evil, and good when it goes with good. Hetty Waldron, the little invalid who manages everybody, is one of Mr. Payn's best characters. He is evidently fond of her himself, for he puts into her mouth some of the smartest talk in the book. A good deal of this, however, he reserves for his own "asides," which are always welcome. There are stock "properties" of the novel-writer which Mr. Payn does not meddle with. He gives us no glowing sunsets like Mr. Black, no bits of rustic description like Mr. Blackmore, no wonders and weirdnesses like men of a modern school; but he has a store of worldly wisdom, of fine, rich, common sense, and upon this he draws freely, to his readers' delight. There is much of it in this pleasant tale.

Grace of style, freshness of plot, actuality of place, people, and incidents—these rare merits all belong to *Bonnie Dundee*. It is a story of more or less common occurrences in common life, but the author has invested them with a charm which is essentially that of romance. The heroine is a mill-girl in the Scotch town of Arbroath; the hero is a doctor in the same place; the subordinate characters are other mill-girls and some of the doctor's friends. These do not seem to be very romantic materials; but if the mill-girl has a face which impresses you in the street, and a mind which accords with her face, and a force of character worthy of both, the dullest person can see how easily a story may grow out of her life. Alison Dean was such a girl. John Murdoch's fate was sealed from the moment when the vision of her beauty, radiant under a tartan shawl, stirred in him some old memories he could only vaguely recall. It was long before he realised the blessedness of that fate, and a great many things happened in the meantime—some of them tragic and sad, others bonnie and bright—which the reader must find out for himself. But the interest of the story is rather in the characters than in the events, and it is quite as it should be when the heroine monopolises most of the attention. Alison is all that a noble girl can be. She is brave, as being the daughter of a brave seaman; books, friends, and her own high instincts help to make her the splendid woman she becomes. Murdoch is a shrewd, honest-minded, country practitioner, not in the least idealized, but he fascinates the reader next after Alison; and this again is quite as it should be. The other characters, however, are all strongly individual. Little Mrs. Lindsay, the wife of Murdoch's partner, is a gem of a woman. May Lindsay, her daughter and a marked deterioration from herself, forms a striking contrast, in her young-ladyishness, to the fine strength of Alison. The namby-pamby poet whom she marries develops a manly vein when she takes to hysterics. But there is not a more real personage in the book, nor one over whose sayings the reader will linger with more enjoyment, than Marget, Mrs. Urquhart's ancient maid. Marget is great in the Scriptures, and seldom says anything without enforcing it by some apposite allusion to the Prophets; but she gets a little mixed sometimes, as when she says: "Lassie, lassie, we're bidden no tae pit oor trust in princes, neither i' the son o' mon. An' though I'm no sayin' the doctor laddie isna weel eneuch, I'd hae ye remember the inspirit writer wha says, 'A mon's a mon for a' that!'"

*A Modern Milkmaid* is one of those well-intentioned books in which the aim is good but the execution a little weak. The story opens with a bit of rustic description which only wants a few masterly touches to make the picture pleasing. The same deficiency is apparent throughout the novel. There is almost a wealth of material, but the arrangement of it, and the working in of the prominent lights and shadows, required a more practised or a more facile hand. Even as it is, however, the result is not at all one to be despised. In the rapid development

of plot, which converts a milkmaid into a celebrated and accomplished singer, we have something more than the average novel is equal to. It is so rapid a development that Esther Jones, the poor little girl whose first duties in life consisted of housework at her grandmother's farm, passes without breathing time from these associations to others which open to her the great world beyond her village, and the great world of thought also. Some of the situations are original and powerful. Esther's endurance and her silent resolves, in the remarkable scene when Lady Blanche flies to Lecky for protection; Lecky's self-control and calmness in the novel circumstances; Lady Blanche's stolid despair—these and some other passages are really forcible. It seems hardly fair that Esther's physical weakness should have put her in the power of the villain she had so long and so bravely resisted. Lecky is a good, honest fellow, with a touch of clumsiness meant to be characteristic of genius. But about most of the men, and their talk as it relates to women, there is a low tone which detracts from the merit of the novel.

The writers of *Come Forth* claim, in a prefatory note, that the book is a "reverent attempt" to employ Biblical narrative as material for fiction. This it may be as regards the motive of the work, but it is nevertheless a daring travesty of one of the most spiritual stories in the New Testament. It would probably never have occurred to any serious English writer, or, indeed, to any other American writers than Mr. and Mrs. Ward, to detach the beautiful account of Lazarus and his sisters, and their relations with Jesus, from its place in the Gospels, and to reconstruct it as a romance with luxurious modern accessories, including amorous love-making; the pettiest incidents of every-day life also having their place in it. That is what Mr. and Mrs. Ward have done. Lazarus in their hands becomes a prosperous Pharisee—a building contractor!—who employs masons and carpenters, and undertakes large trading affairs. Martha is a quarrelsome widow, whom it cannot have been pleasant to live with. In the course of his business Lazarus engages to do some repairs at the palace of Annas the High Priest—taking care, like a shrewd tradesman, to insist on a good price—and while he is superintending this work he falls in love with the High Priest's daughter. This young lady is an eastern beauty of what one may suppose to be a transatlantic type. She is an imperious princess, and a giddy minx at the same time. Her fascinations have so much power with the sober master-builder that he arranges clandestine meetings with her, and stops out late at night, to the great concern of his sisters. What is worse, her influence over him is so strong that she almost persuades him to forswear the Nazarene. The supernaturalism in the story is of a tricky pantomimic kind, though exception should perhaps be made of the healing of Ariella, and the restoration of sight to Baruch. The episode of the loves of this afflicted couple has some beauty in it, and a naturalness not to be found elsewhere. Defects of style are relatively a small matter; but they aggravate the other in-



congruities of the book. It is something new to learn that "Martha's tongue on the whole was off-set by her cooking"; that Lazarus was "the progressive, the protestant, the come-outer of his faith and times"; and that in the Judaic evening "the scorching colours of the air died away without a struggle." But such a passage as the following is surely unmatched for boldness of illustration: "Walking in the garden in the cool of the day, like the Almighty after creation, an old man viewed his country seat with elderly and opulent satisfaction."

An original plot and good writing make *Vice Valentine* a very readable story. The altogether strange, false, and difficult part which Valentine Kremleek was made to play by her step-mother is one which no other woman could have performed without suffering from the lie. Her gipsy nature gave her the force, fire, and independence with which she held herself untainted by the fraud in which she was an unwilling instrument. But even she did not escape without searchings of heart and self-accusations, which had much to do with the making of her fine character. Osmund Wynter, the victim of the fraud, had also searchings of heart, for his sensitive and gentle nature made it seem to him that the wrong had chiefly been on his side. An excellent moral lesson—fatal to the theory that the end justifies the means—is deduced from all the entanglements of the story; besides which, most of the people are worth knowing. Valentine herself, with her rich brown complexion and the bright eyes of her race, and especially with her inheritance of the best qualities of that race, is every inch a true woman.

Miss Albert tells a very thrilling story in *Behind the Kafes*. Her heroines are two sisters, who are so unhappy that one of them resolves to kill herself, but she is unwilling to die without her sister, who does not yield a ready consent. The catastrophe of suicide is prevented by a gentleman who has involuntarily heard the conversation between the sisters; but the girls afterwards become involved in an almost hopeless tangle of difficulties. It would be unfair to say what the difficulties are, or how they manage to emerge from them. The story is one of those clever pieces of weaving and unravelling which are so often met with in "Arrowsmith's Bristol Library."

The prettily bound and pleasantly illustrated stories in *Shreds and Patches* will delight the children they are written for. They are bright, simple, and natural relations of every-day occurrences. The talk is the talk of children, and the life is child-life—which cannot often be said of these things in children's books.

GEORGE COTTERELL.

#### SOME PHILOSOPHICAL BOOKS.

"THE LIBRARY OF PHILOSOPHY."—*A History of Philosophy*. By Johann Eduard Erdmann, Professor of Philosophy in the University of Halle; English translation, edited by W. G. Hough. In 3 volumes. (Sonnenschein.) The "Library of Philosophy" has made an excellent beginning with these three handsome volumes. The

original has long been known to students—though not, perhaps, so well as it deserves—as much the fullest and most serviceable general history of philosophy, especially of the Scholastic period and the Renaissance. With the former it deals in more specific detail and with more references than Hauréau, while on the latter its information would probably be difficult to obtain as readily elsewhere. The third volume, also—the sketch of German philosophy since Hegel's death—is fuller than the only works on the subject known to the present writer (those of Zeller, Bluntschli, and Ribot). Erdmann was a Hegelian, but no bias appears in his history, and this work, though coming down only to 1876—a date which precludes any notice of (e.g.) Lazarus, Steinthal, or Wundt—will give English readers a good deal of information hardly attainable elsewhere, especially as to Lotze and Fechner. What those readers probably most need to know is the relation of the Hegelians to Socialism, and the genesis of current German scientific psychology. These matters are somewhat beyond the scope of the present work, but will be provided, it is to be hoped, in the volumes to be contributed to the present series by Mr. Ritchie and Mr. Adamson respectively. The translation, the work of various hands, is at least as satisfactory as translations usually are. Of course it must always be a question how far paraphrase is admissible, and how far sentences of ten lines or more in length are endurable in English. The present translators seem to have allowed themselves little license in this respect, except, indeed, as to the long adjectival clauses which are the most marked feature of Erdmann's thoroughly professorial style. It is a little surprising to read that Fichte's works came out in sheets, (ii. p. 495), and that he published "certain would-be (*sein sollende*) atheistic lectures," as if he had made an unsuccessful attempt at atheism instead of being the victim of a groundless charge of it. Still, on the whole, the translation is very satisfactory. It is, perhaps, hypercritical to wish that the papers had been a trifle thicker; but with this exception no fault can be found with the execution of the work, which supplies a want long existing—if frequently unfelt—in England and America.

"ENGLISH AND FOREIGN PHILOSOPHICAL LIBRARY."—*The Science of Knowledge and The Science of Rights*. By J. G. Fichte, translated from the German by A. E. Kroeger, with a preface by William C. Harris. (Kegan Paul & Co.) In taking up a translation of the works of a philosopher whose followers are extinct, the first question that naturally suggests itself is *Cui bono?* Whose creed is to receive support, and of what new development are anticipations to be discovered? Fichte is no doubt a philosophical classic; but the moral and mental stimulus he gives is better attainable from his popular works than from a collection of treatises which form a kind of modern parallel to the work of Parmenides. Prof. Harris's introduction—dated from Concord, Massachusetts, the home of American transcendentalism—perhaps supplies the answer. In strange and mystic terminology, which assuredly does not accord with the views of ordinary historians of philosophy, we are told that the study of Kant endows us with a new power of introspection, by which Kant made all his discoveries in psychology. This power was possessed in a yet higher degree by Fichte, the greatest genius in psychology that had ever lived—from whom the reader may obtain the new faculty of seeing pure activity (*Science of Knowledge*, p. xii., note) as he already sees external beings, from whom he may learn that the one supreme fact in the universe is the free moral will, and from whose conception of that free will he may derive a complete system of political philosophy as set forth in the *Science of Rights*. In short,

the two books before us seem to be (1) an exploitation of Fichte in the interest of a somewhat mystical development of American transcendentalism; (2) an assertion of a reasoned theory of existing society in contrast with Socialism (*Science of Rights*, *Introd.*, p. ix.). The *Science of Knowledge*, says Fichte's translator, Mr. Kroeger (*Introd.*, p. xiii.), is not a book to read but a work to study, as you would study the higher mathematics. Read it page by page for five or ten years, and you will have all knowledge. Happily, however, the reviewer's business at present is to criticise Fichte's supporters rather than himself. Now the *Science of Knowledge* presents an ideal of perfect knowledge—a science whence all knowledge is deducible and whence all scientific laws can be predicted, strange as it may seem, to scientific men (*Science of Knowledge*, p. 42, note)—an ideal, in short, such as that of which the outline is given in less metaphysical language in the sixth and seventh books of Plato's *Republic*, though it is not there derived, as it is by Fichte, directly from the individual consciousness. And the vocation of man is to realise in his own consciousness the application of this science—"to realise an infinite ideal and transform the non-ego into his ideal" (*Introduction to Science of Knowledge*, p. xxiii). Unfortunately, the effect of the first of these volumes is rather interfered with by a perusal of the second—an exhibition of the deductive method at work on sociology. Here we may learn how in the nature of things every citizen must always carry a passport and produce it whenever he wants to cash a cheque; how criminals must be branded and go into the wilderness; why all pedestrians ought to carry lanterns at night (p. 378); how polyandry—which, as we now know inductively, has existed half round the globe (the phrase is McLennan's)—"is utterly against nature and therefore very rare" (p. 407); how the wife is to be so absorbed in her husband's personality that she may cast his vote, yet nevertheless divorce by consent is permissible; and various other interesting details of the Sociology, nominally deduced from the nature of things, really derived from Fichte's own experience of German bureaucracy and from German sentiment and practice, and supported by reasons suggested by utilitarianism in disguise, but the utilitarianism of the unpractical recluse. To the same action of the environment we may refer Fichte's dream of an Ephorate—a supervision by the best and wisest which was to be the sole security for the maintenance of the constitution—as well as the doctrine of the separation of powers, the social compact, and all the ordinary stock-in-trade of the political philosophers of the eighteenth century. As a pure ideal, never to be applied to existing facts, the scheme of Fichte is, no doubt, noble and inspiring. But its practical applications are an admirable illustration of the practical valueness of Absolute Ethics. If anything can convince the reader of the desirability of such an ideal and its futility except as an ideal, it is the perusal of these two volumes. Mr. Kroeger has done his work of translation and occasional annotation well, though we are not sure that part of it was worth doing at all. Prof. Harris seems to hope that the doctrines of the *Science of Rights* may be turned to account in confuting Socialism. But Fichte, while deducing rights of property from the existence of the ego, left it to the law to decide what is and what is not property; and this is precisely the question in dispute. It is curious, however, that Fichte, while apparently restoring and re-synthesising the commonplaces of eighteenth century individualism, should have really been the first to make explicit that conception of the Absolute Ego which would seem to have served as the leading element in the philosophical basis of Socialism.

*Manual of Empirical Psychology as an Inductive Science.* A Text-book for High Schools and Colleges. By Dr. Gustav Adolf Lindner, of Prague. Translated by Charles De Garmo. (Boston, U.S.: Heath.) This book gives one to think on the desirability of teaching so highly speculative a science as psychology to boys at school or even to junior students at the university. Dr. Lindner professes, indeed, to base his work on facts; and the translator, in his amusingly enthusiastic introduction, vouches that it "begins with experience and never gets away from it." Yet, when the reader finds that the work positively bristles with the most abstruse Herbartian hypotheses, including all the supposed mechanism of struggle and mutual arrest of concepts, he may be able to judge of the empirical and inductive character of the work. The fact is, the book was written more than twenty-five years ago; and, though it may have appeared inductive by the side of some of its predecessors, it looks highly speculative to-day in the light of all the newer experimental research, of which it knows next to nothing. It may as well be said at once that the translation of this work for educational uses is a huge blunder, only less regrettable than the placing of Kirchner's *Catechism of Psychology*, recently translated in this country, into the hands of the young student. It may be doubted whether English youth or maiden of sixteen or seventeen (we speak not of those north of the Tweed) can with advantage take up psychology at all. And however this be, it is certain that if they are to do so they require a far less technical and less speculative work than either of these. The reading of such can only end in a verbal retention of certain formulae, the real nature and proof of which are not investigated. In addition to the amount of speculative hypothesis it contains, Lindner's *Manual* is unscientific in other ways. It begins with the staggering definition of sensation as "a concept or perception of the soul." Its whole account of perception, which it first identifies with sensation (p. 32), then with discrimination (p. 39), and lastly with the power of objective reference or mental projection (p. 68), is about as hopeless a specimen of muddle as one can find even in psychological literature. Almost the same can be said about the account of the bodily or organic sensations ("vital sense"), which are again and again spoken of as identical with muscular sensations. One cannot help suspecting that the editor or printer must be responsible for some of the more glaring confusions. For the rest, the book is "veraltet." This is seen more particularly in the account of sensation, and its psychological conditions, which is in more than one place positively inaccurate, and in others sadly defective. While, however, thus protesting in the most emphatic way against making what the translator calls "this great and good book" the medium of conveying to guileless youth the vain supposition of accurate knowledge, we may, notwithstanding, thank Prof. Chas. De Garmo for his translation. We have not too many specimens of the Herbartian psychology in English, and Lindner is in some respects well fitted to bring home to the inheritor of English psychological traditions the strong and the weak side of a manner of psychologising which is at once so near to and so far from his own. More especially the account of the feelings and of the will is to be recommended as supplementary to, and in some ways a distinct improvement upon, the current English treatment of the subject.

*Geschichte der Philosophie.* Von W. Windelband. Erste Lieferung. (London: Williams & Norgate. Freiburg I. B.: Mohr.) We are in danger, thinks Dr. Windelband, of allowing in our history of philosophy the philosophy to be obscured by the history. The minute study of special questions has gone so far that it is

time for a general conspectus to be written afresh. The conspectus must give an account of the thinkers themselves; it must consider the absolute value of their ideas; and it must trace the genesis of those ideas, showing their dependence upon earlier stages of thought, upon the notions and feelings of the day, and upon the personality of the thinker himself. But it must, especially in the last division, be careful against overloading the subject with erudition. Given, then, this plan, how shall we present the views which we have to display? Especially have the earlier Greek theories a feeling of strangeness for us which can only be overcome by considerable skill in presentation. Shall we put them forth as they appeared to the thinker and his disciples? Shall we put ourselves in his place, limit ourselves as he was limited, forget what has been learned since, and make his view once more live and seem plausible by looking at it only with his eyes, and seeing only the considerations which lead to it? This seems to us the better plan, as well as the more dramatically true. The way really to learn philosophy is to pass through the stages of thought which our predecessors travelled, and only thus can we fairly pass through them. Dr. Windelband, however, has chosen another plan; and, though we do not think it the best, we must admit that he has carried it out with great success. He prefers to stand by the side of his thinker, to overlook him, to point out where he is going wrong, on what presuppositions he is consciously or unconsciously resting, and where his logic is in fault. On this method we shall never be so entirely at one with our master for the time being as if we were content not to look at him from our position of advantage; but we shall learn a great deal—more, perhaps, of the history of ideas than of philosophy itself, though Dr. Windelband thinks otherwise.

#### NOTES AND NEWS.

AN interesting discovery of MSS., consisting chiefly of court rolls of the manor of Stanhoe, has recently been made at Barwick, near King's Lynn, in Norfolk, the residence of Mrs. Seymour. The rolls, of which the earliest is dated 4 Henry IV., are continued (with considerable gaps) down to the reign of Charles II., the records during the Commonwealth being, as usual, in English. With them were found a number of documents relating to grants of land, leases, &c., dating from 48 Edward III. down to the beginning of the last century.

MESSRS. MACMILLAN announce an account of the rise and progress of Mahdism, and of subsequent events in the Soudan down to the present time, by Major F. R. Wingate, of the Royal Artillery, now serving with the Egyptian army. The book will be illustrated with ten maps.

MR. LEWIS MORRIS's new poem *A Vision of Saints* will be published by Messrs. Kegan Paul, Trench, Trübner & Co., on November 10. It ranges over all the Christian centuries and ends with Father Damien, who died only last year. St. Francis of Assisi and John Bunyan, St. Catherine of Siena and Elizabeth Fry, are among the saints described. The metre is blank verse.

MR. JOHN MURRAY has in the press a new Baronetage, written by Mr. Robert Dennis, whose name may be remembered as the author of *Industrial Ireland*. His forthcoming work is described as "a history, a criticism, and a vindication." It will give all ascertained facts as to the foundation of the order, together with curious particulars about the varied fortunes of certain titles and their holders.

MESSRS. LONGMANS will publish next week, in one volume, the story of Ulysses, and Helen,

and Moses in Egypt—the joint work of Mr. Haggard and Mr. Lang—which has been appearing as a serial in the *New Review*.

MR. R. H. PORTER, the well-known scientific publisher, has in the press *The Story of the Rear-Column of the Emin Pasha Relief Expedition*, by the late James S. Jameson, edited by his widow. The book will have a portrait and about one hundred illustrations, engraved by Mr. C. Whymper from drawings of the author.

A BIOGRAPHY of the late Sir William McArthur, religious, parliamentary, municipal, commercial, by Mr. Thomas McCullagh, will be published about Christmas by Messrs. Hodder & Stoughton.

MESSRS. SWAN SONNENSCHN & Co. will publish next January a translation, by Mr. Keatley Moore and Mme. Michaelis, of Froebel's Letters, forming an appendix to their edition of his Autobiography. The Letters are of special interest, as showing the Kindergarten system in its actual course of formation and development.

A CORNISH romance, by Mr. J. H. Pearce, entitled "Esther Pentreath; or, The Miller's Daughter," will be published immediately, in one volume, by Mr. T. Fisher Unwin. The story deals with the superstitions and perils of the mining life.

MESSRS. TRISCHLER & Co. will publish immediately a story dealing with both religious and economical questions of the day, in a sensational form—as may be judged from the title, which is *The Decline and Fall of the British Empire*; or, *The Witch's Cavern*. The book will be issued simultaneously in America.

MR. GEORGE CLINCH, of the British Museum, has for some time past been engaged upon an historical account of Marylebone and St. Pancras, in the treatment of which he has followed much the same lines as in his recently published *Bloomsbury and St. Giles's*. The book, which is to be elaborately illustrated, will be published early in December by Messrs. Truslove and Shirley.

MR. TOM C. SMITH, the historian of more than one Lancashire town, is now engaged upon a history of the parish church of Preston, based mainly upon the registers, the churchwardens' accounts, and the minutes of the body styled "the gentlemen and twenty-four" of the parish. These last go back to the year 1644, and are full of valuable information about the local affairs under the Commonwealth. The volume will contain a map, plans, and other illustrations.

A NEW history of Kidderminster, by Mr. J. R. Burton, is in the press, and will be issued very shortly by Mr. Elliot Stock.

A LECTURE recently delivered by Prof. George Stephens, of Copenhagen, dealing with the question "Is English a German Language?" will be published immediately in pamphlet form by Messrs. Allen and Storr, of Paternoster-square. The professor argues against the received view, favouring rather an Old-Norse parentage. A Danish translation of the pamphlet has been prepared by Mr. Jón Stefánsson.

*The Care of the Sick at Home and in the Hospital*, a handbook for families and for nurses, by the German surgeon, Dr. Billroth, has been translated into English by Mr. J. Bentall Endean, and will be published shortly by Messrs. Sampson Low, Marston & Co.

THE next volume in the series of "Great Writers" will be *Sheridan*, written by Mr. Lloyd Sanders.

THE subscription list of *London City*, written by the Rev. W. J. Loftie, and illustrated by Mr. W. Luker, will be closed on November 17. The Leadenhall Press hope to have the book



ready for issue to subscribers before the end of the year.

THE first edition of Miss Maggie Browne's fairy story, *Wanted—a King*, with illustrations by Mr. Harry Furniss, has already been exhausted; and a second edition will soon be ready for publication.

A SECOND edition of Mrs. Brightwen's *Wild Nature won by Kindness* has also been called for and will be ready immediately. The re-issue will contain additional matter.

MR. FITZGERALD MOLLOY will begin a series of papers, which he calls "The Faiths of the Peoples," in next Sunday's *New York Herald*. The articles will deal with the services of various churches in London.

A BIOGRAPHY of Thomas Miller, the basket maker poet, is now appearing in the "Local Notes and Queries" column of the *Nottinghamshire Guardian*.

AT a meeting held last Friday at Norfolk House, it was resolved to invite subscriptions towards a Newman memorial fund. The objects of the fund are threefold: (1) a statue of the cardinal, on a site to be determined hereafter; (2) a pecuniary provision for maintaining a high standard of education at the Oratory School, founded by the cardinal himself at Edgbaston—a work particularly dear to his heart, and for the well-being and permanence of which he expressed the most anxious solicitude; (3) to promote and perpetuate the study of the cardinal's works by the endowment of a scholarship or prize, or otherwise, the benefits of the scheme being open to persons of every religious profession. Subscribers are at liberty to allot their subscription to any one of these objects. The chairman of the committee is the Duke of Norfolk; and among the members are Lord Coleridge, Lord Tennyson, the provost of Oriel and the president of Trinity College, Oxford, and Mr. R. H. Hutton. The hon. secretary is Mr. W. H. Lilly, 10, Duke-street, St. James's.

THE Aristotelian Society opens its twelfth session on Monday next, November 3. The president, Mr. Shadworth H. Hodgson, has chosen for the subject of his annual address "The Laws of Association." Papers are promised from Mr. R. B. Haldane on "The Categories of Scientific Method," from Mr. Bernard Bosanquet on "Hellenic Theory concerning the beautiful," and from Mr. G. F. Stout on "Guyau's Philosophy of Idea-forces;" and the "Heredity as a Factor in Knowledge" will be treated in the form of a symposium by Messrs. Alexander, Bosanquet, and Ritchie.

MR. CHARLES EDWARD MUDIE, the founder of the world-famous library that bears his name, died at Hampstead, on Tuesday, October 28, in the seventy-third year of his age. He had retired some little while ago from the active management of the business.

#### UNIVERSITY JOTTINGS.

MR. WALTER PATER, who has been chosen to deliver the annual Taylorian lecture at Oxford in connexion with modern European literature, has taken for his subject "Prosper Mérimée." The lecture will be delivered on Saturday, November 15.

THE senate at Cambridge has approved a report from the general board of studies, raising the status of Mr. Adam Sedgwick from that of university lecturer to a readership in animal morphology; but his salary remains at £100.

SIR FREDERICK POLLOCK, the Corpus professor of jurisprudence at Oxford, will deliver a public lecture on Saturday next, November 8, upon "The Origins of the Common Law."

MR. W. R. MORFILL, reader in Slavonic at Oxford, is delivering a course of lectures this term on "Russian Novelists." The first of these, which was to be given to-day, dealt with Nicholas Gogol.

AT the annual meeting of the Cambridge Philosophical Society on Monday, October 27, the president, Mr. J. Willis Clark, delivered an address, giving a history of the origin and early years of the society; and Dr. Arthur Gamgee read a paper on "The Principle upon which Fahrenheit constructed his Thermometrical Scale."

THE new wings of the Oxford University Galleries, containing the collection of casts of ancient Greek sculpture, coins, and inscriptions, which had been re-arranged and greatly extended under the care of Prof. Percy Gardner, were formally opened on October 19. On the same occasion the four portrait-sketches painted by the Slade professor of fine art, Mr. Herbert Herkomer, as a demonstration at his lectures, each being the work of six hours, were exhibited. They are now open to the inspection of visitors in the professor's studio, adjoining the galleries.

ACCORDING to the lists of the registry, the total number of matriculations at Cambridge this term amounts to 865, showing a slight decrease as compared with last year. Of these, only 19 were sizars—at Trinity, Corpus, and Emmanuel. The large colleges stand in the following order:—Trinity, 186; St. John's, 83; Trinity Hall, 73; Clare and Caius, each 58; Pembroke, 52; Emmanuel, 48; Christ's, 44; and Jesus, 39.

THE *Oxford Magazine* for October 29 contains a long article signed D. G. H., which gives the first account that has appeared of the writer's archaeological tour in Asia Minor last summer, in company with Prof. W. M. Ramsay. The principal result here mentioned is the copying of the inscriptions discovered by Mr. Theodore Bent on the site of Olba, and at the Corycian cave, in Cilicia. We hope that a further instalment will tell us something about the new Hittite monuments which the party afterwards found in Cappadocia.

DR. F. R. JOPP, assistant-professor at the School of Mines, has been elected to the chair of chemistry at Aberdeen, vacant by the death of Prof. Cornely.

AT the opening lectures of the Arts classes at Edinburgh last week, Prof. Butcher took for his special subject "The Melancholy of the Greeks"; Prof. Masson, "The Journal of Sir Walter Scott"; and Prof. Calderwood, "Hypnotism."

#### ORIGINAL VERSE.

ST. MARTIN'S SUMMER.

"The lightning before death. . . ."

I.

'Tis Autumn. . . . How the world is hush'd!  
Does it forebode the end?  
Never! for every tree and plant  
Wears motley, gay—extravagant—  
Such as the hopeful, young, all-conquering Spring,  
Array'd in tenderest green,  
Dame Nature's darling, grudged not anything,  
Hath neither dream'd nor seen!

II.

Yet, even as now  
The world of lifeless things grows fair,  
Setting the crown of beauty on its brow,  
In the hush'd autumnal air:  
So I, when watching by the bed of death,  
Have known the clouded mind grow clear,  
Have miss'd the trouble from the vex'd breath,  
And said, The end is near!

GEORGE DOUGLAS.

#### OBITUARY.

SIR RICHARD BURTON, K.C.M.G.

II.

WHILE attempting, last week, to sketch the career and character of Sir Richard Burton, we made scant reference to his published works. At the moment, it was natural to think more of the man we had lost than of the books that will hand down his name to a generation that knew him not. For the only true immortality is that of literature, whether gained by one's own pen or conferred by a *vates sacer*. Before the judgment-seat of posterity, mere quantity avails nothing; rather, it has a tendency to submerge its producer altogether. But Burton, though undoubtedly he wrote far too much, has no less certainly left some things which will entitle him to a place whenever the roll of Victorian authors is called over.

Within a period of less than forty years, Burton put forth more than fifty volumes, some of considerable dimensions. Most of these were narratives of travel, describing his own adventures, the condition of society, and the aspects of nature, in almost every quarter of the globe, from furthest East to furthest West, from the equator to the arctic circle. Books of travel, however, not excluding those that are the talk of a London season, are condemned by their very nature to but brief popularity. Their successors rapidly sweep them away to that limbo of literature, the catalogue of "remainders." Who now reads Cook, or Bruce? Even the great name of Livingstone is already growing shadowy. It is a notable fact that Burton's *Lake Regions of Equatorial Africa* (2 vols. 1860), which depicted with extraordinary vividness the opening of a route that has since become historic, never reached a second edition. Warned by repeated teachings, Burton seems to have resolved that, to win lasting reputation, he must attempt a different walk of literature. The three works on which his fame as an author will ultimately rest were all published—we do not say, written—within the last ten years of his life, when rest from travel allowed him to draw upon the crowded experience of his early days, and to take up again for revision MSS. long laid by. These three works are—the *Camoens* (six vols., 1880-1884); *The Book of the Sword* (1884); and *The Arabian Nights* (16 vols., 1885-1888).

Burton himself tellshow he was first attracted to Camoens on his visit to Goa in 1847, and how the poems were afterwards a solace to him during his long exile in the Lusitanian colonies of Western Africa and Brazil. His own life of heroic wandering naturally led him to sympathise with the spirit of the one modern work that may stand comparison with the *Odyssey*. And there was much in common between the two men. Both had seen and suffered much; both were ardent patriots, and inspired by the genius of antique chivalry; both endured the bitterness of disappointments without becoming soured. Sympathy, so deep and so wide as this, is the first qualification needed by a translator. There was added perfect mastery of the language, and unrivalled familiarity with the times. Granted, that Burton was not himself a poet. All that he claims is that his knack of picking up languages had taught him the cognate knack of turning one language into another. Of some translations it is said, by way of commendation, that they do not read like translations; of others, as of Fitzgerald's *Omar Khayyam*, that they surpass their originals. Neither praise would have been desired by Burton. His aim was to present to English readers ignorant of Portuguese as much as might be of the effect which Camoens has exercised for three centuries upon the Portuguese themselves, not to turn Camoens into an English poet of to-day. With this object, he set himself to the task of

grappling resolutely with every difficulty in his text, and of compelling his native tongue to adapt itself to foreign idioms. Not only the metre and the vigorous rhetorical style, but even the not infrequent archaisms and harshnesses, have been preserved with marvellous fidelity. What to the unimaginative may appear only a gigantic *tour de force* was at once recognised by scholars as touching, if not always maintaining, the high-water mark of true translation.

Burton did not conceal his disappointment at the cold reception which *The Book of the Sword* met with from the public, especially from reviewers, though we venture to anticipate that a future generation will reverse the contemporary verdict. Despite the advantages of handsome print and numerous illustrations, this monograph tell almost still-born from the press. As originally designed, it was to fill three volumes, giving a history of the sword and its use in all countries from the earliest times. Unfortunately, the first volume, which has alone appeared, was confined to the archaeology of the subject; and in archaeology Burton (like his friend Mr. Du Chaillu) took a perverse pleasure in being heterodox. Though this volume is crammed with sufficient erudition to make the reputation of a professor, and is penetrated with theories which subsequent research is as likely to confirm as to refute, it remains but a splendid torso. We have lost, at least for the present, the remainder of the work, which was to treat of the sword during the middle ages, and to relate the history of the art of fencing, with a copious bibliography.

Of *The Arabian Nights* not much need be said. As a translation, the work is marked by the same features as the *Camoens*, save that it reads more smoothly. Like the *Camoens*, it gives evidence of the wonderful degree in which Burton had entered into the spirit of an alien language and into the forms of thought and habits of a different civilisation. It was intended by the author to be a legacy to his countrymen of the results of his own oriental experiences, which are not likely to be repeated. He meant to teach them how far the East is from the West, and how little the East has changed from time immemorial. The supreme importance of England's rule over India, and the neglect by Englishmen of their responsibilities, were subjects upon which Burton was never weary of dwelling. His own special interests lay not with Hinduism, but with Islam. As regards that branch of the question, he has achieved his object—that no one henceforth can plead ignorance of what manner of men Muhammadans are.

J. S. C.

#### MAGAZINES AND REVIEWS.

AMONG the various articles in the November number of the *Expositor*, some eloquent and all adapted to the wants of a thoughtful orthodoxy, there are two which deserve mention here. The Dean of Peterborough might have written more effectively on the relation of the cosmogony in Gen. i. to mythology on the one hand and to modern science on the other; but he lets us see that his sympathies are not with the old-fashioned view of the historical or even quasi-historical character of this fine Haggadah. In particular, he is "not concerned to make out any harmony between Gen. i. and the discoveries of modern science;" all his interest is in the religious ideas which Gen. i. embodies. This is the opening article. Third on the list is Prof. Nöldeke's review of Prof. Margoliouth's various papers on the composition of Ecclesiasticus, already summarised in the *ACADEMY*; it is followed by an "additional note" from the Laudian professor, and a postscript from Prof. Nöldeke.

THE *Jewish Quarterly Review* for October treats of somewhat dry subjects in an interesting as well as instructive style. The doctrine of divine retribution forms the subject of what is happily not called a symposium. The forms taken by this idea in the Old Testament, the New Testament, and Rabbinical literature are explained by Mr. C. G. Montefiore, the Rev. J. E. Odgers, and Mr. S. Schechter respectively. Mr. Dow draws a parallel and a contrast between the Hebrew and the Puritan, protesting against such an enlarged meaning of the term "Puritan" as is favoured by J. R. Green, the historian. Mr. Henriquez supplements Mrs. Lucas's recent article on religious education by a treatment of some serious difficulties which Mrs. Lucas avoided, connected with the doubtful historicity of many parts of the Old Testament. Dr. Chotzner gives a sketch of a modern Hebrew humourist (Isaac Erter). The Rev. Morris Joseph discusses preaching from a Jewish point of view. Mr. Montefiore gives a friendly review of Hunter's *After the Exile*. Prof. Grätz points out some internal evidence in the Septuagint version of the Pentateuch for assigning it to the reign of Ptolemy Philométor; and Dr. Kaufmann interprets one of the most obscure of the Merton College *Shtaroth*, edited by Dr. Neubauer.

#### MR. STANLEY AT CAMBRIDGE.

THE following is the speech delivered by the public orator, Dr. Sandys, in presenting Mr. H. M. Stanley for the honorary degree of LL.D., at Cambridge, on Thursday last, October 23:

"In hoc ipso loco, fere tres et triginta abhinc annos, senatus frequens Africae causam Britannorum virtuti egregie commendantem Livingstonium audivit. Hodie vero non minore animi alacritate virum insignem adspicimus, qui Livingstonium, Africae in penetralibus diu abditum, amicorum e conspectu diu abreptum, non minus fortiter quaesitum ivit quam feliciter repperit; qui postea viri illius immortalis reliquias gloriae Britannicae in templo depositas veneratione debita prosecutus est; qui nuper denique ab Africa totiens perlustrata maxima cum laude reversus, templo in eodem, nuptiarum suarum auspiciatissimo die, viri tanti sepulcrum floreae coronae munere ornare non est oblitus. Interim Africa in peragranda quot pericula quam fortiter toleraverat! Viderat olim Britannorum arma et in orientali et in occidentali Africae parte imperatorum illustrium ductu triumphantis; idem postea eadem in tellure pacis triumphos virtutibus vere imperatoris auxit. Quod imperatoris Romani Gnaei Pompeii inter laudes Tullius commemorat, idem de hoc viro multo verius praedicare possumus:—'Africam exploravit.' Quod si factorum eius insignium testes quaeritis, oratoris eiusdem eodem de imperatore verba usurpaverim: 'Testis est Africa.' Testis profecto est Africa, cuius amnes immensos superavit, cuius silvas luce maligna obscuras et barbarorum sagittis venenatis formidolosae penetravit, cuius lacus denique ingentes montesque nivibus perpetuis oblectos accuratissime observavit. Idem, velut alter Hannibal, rerum naturae in claustris diffringendis, etiam ipsas rupes perrupisse perhibetur. Quid dicam de pygmaeorum gente a scriptoribus antiquis olim commemorata et ab hoc viro in latebris eius silvestribus denuo detecta? Quid de Lunae montibus, non iam fabularum incertam nube involutis sed veritatis luce nunc demum illustratis? Quid de Nili origine, inter lacus magnos Ptolemaeo non ignotos etiam amplius patefacta? Nostis verba a poeta Romano Caesari quondam in Aegypto tributa: 'spes sit mihi certa videndi Nilivae fontes, bellum civile relinquam.' Regionem igitur quam Caesar, Britannorum victor, cernere nequiquam exoptavit, eandem gentis Britannicae alumnus, Cambria in nostra natus et fratribus nostris transmarinis postea adscriptus, comitum fortium et fidelium cum auxilio, fide indomita, perseverantia indefessa, fortitudine intrepida victor obivit. Qui salutem aliis audacter obtulit, eum ipsum hodie ex animo iubemus salvere."

#### THE QUARREL BETWEEN TURGENIEV AND TOLSTOI.

PUSHKIN fell in a duel in 1836. Lermontov fell in a duel in 1841. In May, 1861, it seemed that the chronic hostility between Turgenev and Count Lyef Tolstoi would involve one of them in a like fate. Though they were nominally friends for years, and belonged to the same literary *cotée*, the antagonism of their natures was continually finding expression in letters like Tolstoi's criticism of *On The Eve*\*; and in spite of the sweetness of Turgenev's nature, he sometimes breaks out bitterly against Tolstoi's tendencies and convictions. After the death of Nicolai Tolstoi, whom Turgenev loved as a brother, the sense of common misfortune caused a partial reconciliation between Lyef Tolstoi and Turgenev. The poet Shenshin (A. A. Phet) has recently made public some letters† from which the true history of the reconciliation, and the events which followed it, may be gathered. After Nicolai Tolstoi's death, Shenshin tried to confirm the reconciliation of the two novelists, by contriving a meeting between them at his house. The invitation came to Tolstoi through Turgenev, who writes to Shenshin:

"May 19, 1861.

"*Fettie carissime*, I send you a note from Tolstoi; I wrote to him to-day that he must absolutely come here next week, to invade you with our united forces in your Stepanovka‡, while the nightingales still sing, and the spring smiles, 'serene, and blissfully indifferent.' I hope he will hear my prayer, and come. At all events, expect me towards the end of next week, and till then, farewell. Remember Goethe's words, 'Ohne Hast, ohne Rast,' and don't overwork yourself and look on your orphaned Muse, though only with one eye. My salutations to your wife.

"Your devoted Ivan Turgenev."

This letter contained a note from Lyef Tolstoi to Shenshin:

"... I wish much to see Ivan Sergievitch, but twenty times more to see you. It is such a long time since we met, and so much has happened to us both. Your farming activity rejoices me without end when I hear and think about it, and flatters my pride, because I contributed to it, though only to a small degree. . . ."

The two novelists arrived at Shenshin's house a few days later. What happened there had better be told in Shenshin's own words. He prefaces his story by saying:

"Turgenev acknowledged that he alone was to blame in the dispute, and even his worst enemy could not accuse Tolstoi, the holder of the fourth bastion,§ of cowardice. Tolstoi was so altered afterwards, and the meaning of the event so changed for him, that he was the first to stretch out the hand of peace.

"In the morning, at our usual time, nine o'clock, our guests came to the dining-room, where my wife sat by the samovar, and I, in expectation of coffee, sat at the other end of the table. Turgenev sat on my wife's right hand, and Tolstoi on the left. Knowing the importance Turgenev at that time ascribed to the education of his daughter, my wife asked him whether he was satisfied with his English governess. Turgenev began to sing her praises, and among other things said that the governess had asked him, with English exactitude, how much his daughter might spend in charity. 'Now,' said Turgenev, 'she wants my daughter to collect the ragged clothes of the poor and mend them.'

"And you consider that to be good?" asked Tolstoi.

"Of course! it brings the charitable person closer to the poor," replied Turgenev.

"And I think," said Tolstoi, "that a well-

\* Vide *ACADEMY*, September, 27.

† In the *Russian Review*.

‡ Shenshin's country seat.

§ In the Crimean War.



dressed girl who takes the dirty rags in her lap acts an insincere and theatrical part."

"I request you not to say so!" said Turgenev, with quivering nostrils.

"Why should I not say what I am convinced of?" answered Tolstoi.

"I had no time to interpose," continues Shenshin, "when Turgenev said, pale with anger: 'Then I will force you to silence by an insult!' With these words he rose from the table; then suddenly clasped his hands excitedly over his face and left the room. After a moment he came back, and said, addressing my wife:

"I beseech you to forgive my rudeness; I am deeply sorry for it." Then he withdrew. Understanding that the two late friends could no longer remain together, I ordered separate carriages for them."

The same day Turgenev wrote to Tolstoi as follows:

"Respected Lyef Nicolaïvitch,

"In answer to your letter, I can only repeat what I thought it my duty to tell you at Phet's: drawn on by the feeling of unwilling dislike, the cause of which it would be out of place to discuss, I offended you without any sufficient provocation on your part, and apologised. What happened this morning proved that all attempts at intimacy between such dissimilar natures as ours can lead to no good. I pay my debt the more willingly as the present letter is, in all probability, the last shred of any relation between us. From the bottom of my soul I hope it may satisfy you, and I give my consent beforehand to any use you may make of it. With fullest respect,

"I have the honour to remain,

"your humble servant,

"IVAN TURGENIEV.

"Spaskoe, 27th May, 1861.

"P.S.—10½ p.m., Ivan Petrovitch has just brought my letter, which my servant very stupidly sent to Novoselki, instead of to Bogoslov. I humbly ask you to forgive this unexpected and disagreeable blunder. I hope that my messenger will find you in Bogoslov."

Tolstoi sent this letter to Shenshin, with the following endorsement:

".... I could not avoid opening one more letter from Iv. Turgenev, replying to mine. I wish you luck in your future relations with that man, but I despise him, and wrote to him, breaking off all relations with him, unless he should send me a challenge. In spite of my apparent calmness, I was much disturbed, and I felt I must request a more definite apology from him, as I did in my letter from Novoselki. Here is his letter, with which I am satisfied; I replied only that the reason which makes me pardon him is not the dissimilarity of our natures, but another, which he understands. Besides that, because of the delay, I sent him another letter, cruel enough, and containing a challenge, to which I got no answer. If I receive a reply I shall send it back unopened, so that is the end of this pitiful story, which, if it passes the threshold of your house, must pass it with this addition.

"LYEF TOLSTOI."

Unfortunately, the pitiful story was not quite ended; and, although up to this point Tolstoi certainly comes out of it best, in spite of his very ungenerous estimate of his former friend, yet subsequent events tell very strongly in favour of Turgenev. From the first Turgenev deeply regretted his outburst of anger, and acknowledged his culpability. In the following letter he again confesses his fault, and offers Tolstoi all the reparation in his power:

".... Your servant says you require an answer to your letter, but I do not see what I can add to what I have already written, save that I acknowledge your right to demand satisfaction from me in a duel, though you preferred to be satisfied with my expressed and repeated apology. Speaking quite sincerely, I would willingly have borne your fire to atone for my mad utterance. The fact that I expressed it is so far from the habits of my whole life that I can only attribute it to irritation called forth by the extreme and continual antagonism of

our opinions. This is not an apology, but an explanation. Such events are irreparable and irrevocable, and, therefore, in taking my leave of you finally, I think it my duty to repeat once more that in this dispute you were in the right, and I was in the wrong. In saying this, it is not a question of my courage, but of your right to call me out—in due form, of course, with seconds—as well as your right to pardon me. You chose the course you preferred, and I had only to submit to your decision. Once more I ask you to receive the expression of my complete respect.

"IVAN TURGENIEV."

This letter is undated, but it is evident that it is a reply to the challenge Tolstoi sent when the already explained delay in receiving Turgenev's former letter made him think an apology was refused by Turgenev. If the matter had stopped here, Tolstoi's reputation for magnanimity would have been higher. It must be remembered that Tolstoi had expressed his intention of returning all further letters from Turgenev unopened, after the delay of the first apology had been satisfactorily explained. He read this letter, however, and made the following comment on it in a letter to Shenshin:

".... Turgenev is a . . . , which I request you to convey to him as accurately as you convey his charming aphorisms to me, in spite of my repeatedly requesting you not to talk about him.

"COUNT LYEF TOLSTOI.

"P.S.—I must request you not to write to me any more, for I shall neither open your letters, nor Turgenev's."

The insult in this letter, and the way it was uttered, redound very little to Tolstoi's credit; his conduct was clearly unfair, and we are afraid we must add ungentlemanly, as Turgenev had not only apologised fully and repeatedly, but had given Tolstoi the option of fighting, if he was not satisfied with the apology. Clearly, Tolstoi should either have accepted the apology or fought, and the abuse in this letter is quite unjustifiable. The affair seems to have stopped here, so far as Turgenev is concerned, till some time in November, when he was on his way to France. He himself describes what then took place, in a letter to Shenshin, dated from Paris, on November 8, 1861:

".... *à propos*, one last word about the ill-omened story with Tolstoi. On my way through St. Petersburg I heard from reliable people [oh! these reliable people] that copies of Tolstoi's last letter to me (the letter in which he 'despises' me) were circulating in Moscow, copies said to be distributed by Count Tolstoi himself. This made me mad, and I sent him a challenge from here for the time when I shall return to Russia. Tolstoi answered me that this distribution of copies was a pure invention, and sent me a letter repeating all the details of my offence, in which he begs my pardon, and gives up all idea of challenging me. Of course, the affair must stop here . . ."

These letters to Tolstoi give no idea of the charm of Turgenev's usual epistolary style, though there is an echo of that charm in the letters to Shenshin, even when Turgenev's mind was troubled by his quarrel with Tolstoi. In his other letters there is a continual play of wit, humour, profundity, and pathos, and sometimes he breaks out into musical verse only more delightful than his prose. There is no doubt that the "golden-tongued" Turgenev will rank as one of the best letter-writers in all literature.

CHARLES JOHNSTON.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- BANVILLE, Th. de. *Sonnailles et clochettes: poésies.* Paris: Charpentier. 3 fr. 50 c.  
 BUCKER, F. *Unsere Arbeiter der Neuzeit.* Gotha: Perthes. 3 M.  
 BUSS, E. *Die ersten 25 Jahre d. Schweizer Alpenclub.* Glarus: Baeschlin. 2 M. 60 Pf.  
 DEHN, P. *Deutschland nach Osten! II. Ost-reich-Ungarn in reichsdeutschem Licht.* 1. Thl. Politische u. soziale Verhältnisse. München: Franz. 6 M.  
 DRACH, C. A. v. *Der hessische Willkomm, e. Prachtpokal v. 1571 im Schloss zu Dessau.* Marburg: Elwert. 6 M.  
 KUKULA, R. C. *Die Mauriner Ausgabe d. Augustinus.* Leipzig: Freytag. 1 M. 30 Pf.  
 LANGEN, J. *Die Klemensromane. Ihre Entstehg. u. ihre Tendenzen, aufs neue untersucht.* Gotha: Perthes. 3 M. 60 Pf.  
 MICHEL, A. *La peinture de David à Delacroix.* Paris: Librairie illustrée. 20 fr.  
 MUEL, Léon. *Gouvernements, ministères et constitutions de la France depuis cent ans.* Paris: Mouillot. 7 fr. 50 c.  
 PANDER, E. *Das Pantheon d. Tschangtscha Hutuktu.* E. Beitrag zur Iconographie d. Lamaismus. Berlin: Spemann. 8 M.  
 RENAN, Aug. *Le costume en France.* Paris: May & Motteroz. 3 fr. 50 c.  
 SCHUMACHER, K. *Beschreibung der grossherzogl. Sammlung antiker Bronzen zu Karlsruhe.* Karlsruhe: Bielefeld. 8 M.  
 TAISSEY-CHATENOY, la Marquise de. *A la cour de Napoléon III.* Paris: Savine. 3 fr. 50 c.  
 TCHENG-KI-TONG, Général. *Le Roman de l'homme jaune: mœurs chinoises.* Paris: Charpentier. 3 fr. 50 c.  
 X. . . . du Figaro. *Les coulisses du Boulangisme.* Paris: Cerf. 3 fr. 50 c.

### THEOLOGY, ETC.

- CLEMEN, C. *Die religionsphilosophische Bedeutung d. stoisch-christlichen Eudämonismus in Justins Apologie.* Leipzig: Hinrichs. 2 M. 50 Pf.  
 DELFF, H. K. H. *Neue Beiträge zur Kritik u. Erklärung d. 4. Evangeliums.* Husum: Delf. 1 M. 20 Pf.  
 LAGARDE, P. de. *Mittheilungen.* 3. Bd. Göttingen: Dieterich. 10 M.  
 NOELDECHEN, E. *Tertullian, dargestellt.* Gotha: Perthes. 9 M.  
 ZAHN, Th. *Geschichte d. neutestamentlichen Kanons.* 2. Bd. Urkunden u. Belege zum 1. u. 3. Bde. 1. Hälfte. Leipzig: Deichert. 10 M. 50 Pf.

### HISTORY, ETC.

- BUEDEGGER, M. *Poesie u. Urkunde bei Thukydides.* Leipzig: Freytag. 2 M. 60 Pf.  
 CHAMBRUN, Ad. de. *Droits et libertés aux Etats-Unis: leurs origines et leurs progrès.* Paris: Thorin. 12 fr.  
 DRESNER, A. *Kultur- u. Sittengeschichte der italienischen Geistlichkeit im 10. u. 11. Jahrh.* Breslau: Koebner. 10 M.  
 FOUCART, P. *Campagne de Prusse (1806).* Prenzlau-Lübeck: Paris: Berger-Levrault. 12 fr.  
 JORET, Ch. *Pierre et Nicolas Formont: un banquier et un correspondant du Grand-Electeur à Paris.* Paris: Bouillon. 2 fr. 50 c.  
 PALLAIN, G. *Le Ministère de Talleyrand sous le Directoire.* Paris: Plon. 8 fr.  
 SELER, E. *Alt-mexikanische Studien.* Berlin: Spemann. 6 M.  
 TAINÉ, H. *Les origines de la France contemporaine: Le Régime moderne.* T. I. Paris: Hachette. 7 fr. 50 c.  
 URKUNDEN, die d. hl. Geist-Spitals zu Freiburg i. B., bearb. v. A. Poinssignon. 1. Bd. 1255-1400. Freiburg: Wagner. 6 M.  
 WAHRMUND, L. *Beiträge zur Geschichte d. Exclusionsrechts bei den Papstwahlurnen aus römischen Archiven.* Leipzig: Freytag. 1 M.

### PHYSICAL SCIENCE AND PHILOSOPHY, ETC.

- BEOBACHTUNGEN, deutsche überseische meteorologische. 2. Hft. Die Beobachtgn. v. Labrador u. Wallfischbay. Hamburg: Friedrichs-n. 6 M. 75 Pf.  
 BOYER, L. *Les champignons comestibles et vénéneux de la France.* Paris: Baillière. 25 fr.  
 CELAKOVSKY, L. *Die Gymnospermen. Eine morphologisch-phylogenet. Studie.* Prag: Riva. 6 M.  
 CONWERTZ, H. *Monographie der baltischen Bernsteinbäume.* Leipzig: Engelmann. 50 M.  
 HARTIG, R. *Lehrbuch der Anatomie u. Physiologie der Pflanzen unter besond. Berücksicht. der Forstgewächse.* Berlin: Springer. 7 M.  
 HASSE, C. *Die Formen d. menschlichen Körpers u. die Formänderungen bei der Athmung.* 2. Abth. Jena: Fischer. 40 M.  
 MARTIN, K. *Ueb. neue Stegodon-Reste aus Java.* Amsterdam: Müller. 1 M. 25 Pf.  
 NERHING, A. *Ueb. Tundren u. Steppen der Jetzt- u. Vorzeit, m. besond. Berücksicht. ihrer Fauna.* Berlin: Dümmler. 6 M.  
 REISS, W., u. A. STUEBEL. *Reisen in Süd-Amerika. Lepidopteren.* Berlin: Asher. 30 M.  
 SCHUMACHER, J. *Zur Theorie der algebräischen Gleichungen.* Leipzig: Deichert. 3 M. 50 Pf.

### PHILOLOGY, ETC.

- EDERS, G. *Die hieroglyphischen Schriftzeichen der Aegypter im Besitz der Herren Breitkopf & Härtel.* Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.  
 HAMPE, Th. *Die Quellen der Strassburger Fortsetzung v. Lamprechts Alexanderlied u. deren Benutzung.* Bremen: Hampe. 2 M.  
 KOHLER, A. *Ueb. die Sprache der Briefe d. P. Cornelius Lentulus Spithier.* Nürnberg: Stein. 1 M.  
 NEUBAUER, E. *De conjunctionum causalium apud Gellium usq.* Leipzig: Fock. 1 M.  
 VONDRÁK, W. *Alt-slovenische Studien.* Leipzig: Freytag. 1 M. 50 Pf.

## CORRESPONDENCE.

"AS JUST AS A SQUIRE."

Cambridge: Oct. 18, 1890.

This proverbial phrase occurs in Chaucer, *Somn. Tale*, Group D, 2090.

"Thou shalt me finde as just as is a squire."

There is no explanation of this in any of the editions, by which I mean those by Tyrwhitt, Morris, Wright, Bell, and Gilman. Probably they took *squire* in the ordinary sense!

But *squire* means here a square, or T-square, as explained in my Dictionary; "as just as a squire" is much the same thing as "as right as a trivet," or "right to a T." The *Somnour* is praising his own uprightness.

I give in my Dictionary references to Shakspeare and to Floriz and Blanchefur; add—Spenser, F. Q. ii. 1. 58; *Romaunt of the Rose*, 7066; *Minshew's Dictionary*. Cotgrave gives: "*A l'esquiere*, justly, directly, evenly, straightly; by line and level, to a hair." Godefroy, s. v. *esquarre*, refers us to the O.F. translation of 1 Kings v. 17: "e que tuz fussent taillie a esquire."

WALTER W. SKEAT.

"IL SEMPLICE LOMBARDO" IN PURG. XVI.

Stanhoe Grange, Norfolk: October 18, 1890.

In speaking of the degenerate state into which Lombardy had fallen after the wars between Frederick II. and the Lombard towns, Dante says that there yet survive three old men whose lives are a reproach to the "young generation":—

"Ben v'en tre vecchi ancora, in cui rampogna  
L'antica età la nuova" (vv. 121-122.)

one of these he says is,

"Guido da Castel, che me' si noma  
Francescamente il semplice Lombardo."

The usual explanation of this is that the term "Lombard" was a general name in France for an Italian; but this is not much to the point, for, as Mr. Butler remarks, if Guido was a Lombard there is nothing specially French in calling him so.

The term "Lombard," however, had a more special significance in French at that time, viz., *usurer*—hence our "Lombard-street" and the "Rue des Lombards" in Paris (see Du Cange, s.v. *Lungobardi*, and the instances given by Godefroy, s.v. *Lombard*).<sup>\*</sup> Now from a note on this passage in the *Ottimo Comento* it appears that Guido da Castel had a great reputation for hospitality to those who passed by on their way to or from France:

"Messer Guido studio in onorare li valenti nomini, che passavano per lo cammino francesco, e molti ne rimise in cavalli ed armi, che di Francia erano passati di qua; onorevolmente consumate loro facultadi, tornavano meno ad arnesi, ch'a loro non si convenia, a tutti diede, senza speranza di merito (without hope of return), cavalli, arme, danari."

Perhaps, then, the term "il semplice Lombardo" applied to Guido by his French-speaking friends was meant as a playful description of the "honest usurer" who supplied "horses, arms, and money" and never expected any return; if this were so, there would at any rate be some point in the appellation, which there certainly is not according to the ordinary interpretation.

PAGET TOYNBEE.

<sup>\*</sup> If the similar use of "Caorsin," to which Dante alludes *Iuf.* xi. 50, the "Caorsini" and "Lombardi" are constantly coupled together in the mediaeval edicts against usurers; see Du Cange s.v. "Caorsini."

## THE ETYMOLOGY OF "HYPERION."

Lancing College, Shoreham, Sussex: Oct. 25.

The derivation of *Hyperion* does not seem to be given very definitely in the ordinary books. Curtius only refers to *ὕπερ* (*Gr.* 540); other writers seem silent. Mr. Leaf (*Iliad* xx. 398) calls the word a "patronymic in form, but probably only a title, like *θεοὶ ὀδυσσεύων*." But, first, it is no explanation to call a word "patronymic in form." *ὀδυσσεύων* had a definite meaning, "sons of heaven," and there is no apparent reason why *Hyperion* should have got his name as being the son of anybody; indeed, it is hard to see what his father would have been called on this hypothesis. Secondly, all the patronymics in *-ων* make their other cases with a long vowel. Can *Hyperion* be a comparative of *ὑπερος*, like *καλὸν* and the rest? The sense suits; the declension suits; and the suffix suits, for it is an old one, and *Hyperion* is obviously an old word. Probably, however, this has been suggested before.

F. HAVERFIELD.

## APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Nov. 2, 4 p.m. South Place Institute: "Representative Modern Composers of Classical Song," with musical illustrations, by Mr. Carl Armbruster.  
7.30 p.m. Ethical: "The Future of Religious Observance," by Mr. Bernard Bosanquet.  
MONDAY, Nov. 3, 4 p.m. Royal Academy: "The Head and the Face," by Prof. John Marshall.  
5 p.m. Royal Institution: General Monthly Meeting.  
8 p.m. Aristotelian: Presidential Address, "The Laws of Association," by Mr. Shadworth H. Hodgson.  
TUESDAY, Nov. 4, 8 p.m. Biblical Archaeology.  
8.30 p.m. Zoological: "The Indian Gaur and its Allies," by Mr. W. T. Blanford; "A New Squirrel from the Philippine Islands," by Dr. A. B. Meyer; "A Cervine Jaw from Algeria," by Mr. R. Lydekker; "The Skull of the East-African Reed-buck (*Cervicapra bohor*)," by Dr. A. Günther.  
WEDNESDAY, Nov. 5, 8 p.m. Elizabethan: "The English Novel in the Time of Shakspeare," by Miss Elizabeth Lee.  
THURSDAY, Nov. 6, 4 p.m. Royal Academy: "Chemistry of Painting-Grounds," by Prof. A. H. Church.  
4 p.m. Archaeological Institute: "Some Stone and Bronze Implements and some Paints and Colours found by Mr. Petrie in Egypt," by Mr. F. C. J. Spurrell.  
8 p.m. Linnean: "The Relative Effects of different Parts of the Solar Spectrum on the Assimilation of Plants," by Prof. Henslow.  
8 p.m. Chemical.  
FRIDAY, Nov. 7, 8 p.m. Geologists' Association: Conversation.

## SCIENCE.

## RECENT WORKS ON PHYSICAL SCIENCE.

*The Scientific Papers of James Clerk Maxwell.* Edited by W. D. Niven. Vols. I. and II. (Cambridge: University Press.) It is difficult to express sufficiently our gratitude to the Clerk Maxwell Memorial Committee, to the Cambridge Press, and to Mr. W. D. Niven, for these noble quarto volumes, which contain the collected papers of the first Cavendish professor of physics. To write a review of them would be to examine critically the whole field of Clerk Maxwell's activity; and even if such an examination did not exceed the scope proposed for these articles on recent physical science, it would need the width of knowledge and physical insight possessed by few scientists and by none of the usual review writers of to-day. Nor is it possible here to give even a brief summary of the hundred and one papers which these volumes embrace. They include, besides the larger memoirs, a considerable number of the suggestive *Encyclopædia* articles, and of the more important reviews and biographies from *Nature*. It is not only the historian, but the student of almost every branch of physics, who will find here collected together material provocative in the highest degree of further research. To sit over these volumes is to experience a growth of enthusiasm, and a bracing of the whole intellectual system, such as only the work of a great philosophical mind can produce; it is to recognise that "the multiplication of symbols" has not "put a stop to the development of ideas;"

it is to long even with feeble powers to labour in the same field, and to sigh because we can only watch the feats of the Titans, and scarcely recognise in ourselves, as we read, even the veriest reflection of their strength. It would be difficult at this date to measure Maxwell's relation to his contemporaries. Mr. Niven, in his graceful but all too brief preface, has made no attempt to do so, and it is obvious that it would be idle to attempt it here. But so much we may remark—that Maxwell's reputation has increased year by year since his death, and stands on the continent to-day as high as that of any contemporary British physicist. The publication of these volumes and their distribution in continental libraries can only strengthen this position in a most marked manner. The keynote to Maxwell's greatness lies in the extent of his creative genius, in his power of developing ideas. His pursuit of ideas was often so hurried that it overran his care in analysis, and many a scientist must look back to-day with almost a shudder on the labour he spent in correcting the analysis of the first edition of the *Electricity and Magnetism*. But in Maxwell's own words:

"The mind of the mathematician is subject to many disturbing causes, such as fatigue, loss of memory, and hasty conclusions; and it is found that, from these and other causes, mathematicians make mistakes."

The correction of these mistakes forms the often too thankless task of an editor, for few can measure the amount of labour which may be spent in verifying the analysis of even a single memoir. Here, too, we will not criticise, but only express a wish that Mr. Niven had been more generous in the supply of footnotes of the type which he has introduced into the paper entitled "Illustrations of the Dynamical Theory of Gases." Thus, in the youthful paper on "The Equilibrium of Elastic Solids," Cases v. and viii. at least are erroneously dealt with; in the paper on "Reciprocal Figures, Frames and Diagrams of Forces" the treatment of a uniform horizontal beam is inadmissible—as, indeed, is the major portion of Airy's memoir dealing with the like subject; the corrections (due to Sir William Thomson) of the article entitled "Capillary Action" are also important. These and other like points might, we think, have been referred to in warning footnotes. The type, paper, and general correctness of the reprint reflect the highest credit on the University Press; and we will pardon its several past and many possible future sins in the publication of elementary text-books for the sake of these volumes in which both Press and University seem to us to have been fulfilling their real functions from the highest standpoint.

MATHEMATICAL AND PHYSICAL PAPERS. By Sir William Thomson. Vol. III.—*Elasticity, Heat, Electro-Magnetism*. (Cambridge: University Press.) After the lapse of six years, we have at last the third volume of Sir William Thomson's collected papers; and it is indeed a volume which naturalists—Sir William will not approve of our saying physicists—must congratulate themselves upon. According to the preface, a fourth volume is to contain the Baltimore Lectures, with memoirs on kindred subjects hitherto unpublished, while a fifth will include all that remains of the mathematical and physical papers. But if this fifth volume be delayed twelve years, a sixth and seventh will be needed before the series is complete, for Sir William Thomson's energy and ideas seem to increase rather than decrease with the years. We cannot be too grateful to the University Press for the noble series of reprints (Thomson, Stokes, Cayley, and Maxwell) which is so effectually demonstrating to the scientific world the magnitude of the Cambridge school, and the liberality of its *Alma Mater*; but we would



still urge the Press authorities to keep a printer's devil perpetually on the doorsteps of the presidents of the Royal Societies of both Edinburgh and London. All we can do in this place is to briefly note, with a few comments, the chief contents of the new volume. It consists in part of reprints, in part of hitherto unpublished papers. In the first place, we have the articles on "Elasticity" and "Heat," reprinted from the *Encyclopædia Britannica*. These have been so long before the public that their many merits and few defects are well known. Everywhere suggestive, they still do not represent, especially on the former subject, the state of our experimental knowledge twelve years later. Our present acquaintance with the laws of set and after-strain render certain portions of the article on elasticity out of date, and the tables of elastic moduli and strengths will hardly satisfy the physicist of to-day. It is somewhat astonishing to find that Young's modulus for ice is more than double that for any known substance; but this is due to the error of an additional cipher which somehow crept into Thomson and Tait's *Natural Philosophy*, and has been perpetuated here and elsewhere. The old appeal to jelly, caoutchouc, and cork to settle the elastic constant controversy is, for reasons which cannot be given in this place, unsatisfactory; and the final answer must probably be sought for in experiments upon crystals, such as those of Voigt. One word as to an historical misstatement: "Resilience," says Sir William (p. 42), is a very useful word, introduced about forty years ago by Lewis Gordon." This is patriotic to Glasgow, but Borellus has the word in his book, which is more than two hundred years old; and Young, in 1807, used it quite in its modern sense. The papers which follow "Elasticity" and "Heat" deal with the physics of the earth, and notably with its rigidity. Sir William Thomson brings strong arguments against the old view of the earth being a thin solid shell surrounding a liquid kernel. He discusses the effect of the elasticity of the solid earth on the height of the tides, and introduces his paper on elastic spherical shells. In applying elasticity to the physics of the earth, he was indeed following unconsciously in the footsteps of Lamé and Resal; but his method is essentially novel, and his application of it to the tides raised in the solid earth is all and characteristically his own. The remainder of the volume is principally occupied with papers dealing with the constitution of matter and ether; and this, for many readers, will be the most exciting part of the book. It is strange to find Sir William an enthusiastic Boscovichian (*pace* the "untenable theory" of a certain treatise on *Natural Philosophy*!), and what is more, demonstrating that a system of Boscovichian atoms can lead to bi-constant isotropy! But Sir William's conversion is always accompanied by the discovery of a new side to the old hypothesis. We trust that the publication of the mathematics of this investigation is not postponed to the Greek Kalends. In a paper entitled "Viscous Liquid, Elastic Solid, Ether," now published for the first time, Sir William Thomson supposes an incompressible ether which has no intrinsic rigidity but an inherent resistance to absolute rotation, or has shearing resistance proportional to twist. He shows that such an ether, if rigidly fixed at its boundaries, satisfies equations identical with those of an elastic solid fixed in like fashion, and in this manner really saves from destruction the elastic solid theories of the reflection and refraction of light, &c. His ether too, by acting with regard to boundaries within it subject only to normal pressure as a frictionless incompressible liquid, leaves open a wide field for the explanation of chemical and cohesive force in the vibrations and pulsations of atoms. Here, again,

may be many difficulties, but there is hope. The greatest difficulties Sir William considers to lie in electro-static force, Ohm's law, and the ratio of the electro-static to electro-magnetic units.

"All this essentially involves the consideration of ponderable matter permeated by or imbedded in ether, and a *tertium quid* which we may call electricity, a fluid go-between, serving to transmit force between ponderable matter and ether, and to cause by its flow the molecular motions of ponderable matter which we call heat. I see no way of suggesting properties of matter, of electricity, or of ether, by which all this, or any more than a very slight approach to it, can be done; and I think we must feel at present that the triple alliance—ether, electricity, and ponderable matter—is rather a result of our want of knowledge and of capacity to imagine beyond the limited present horizon of physical science than a reality of nature" (p. 465).

In the next memoir we have a "gyrostatic adynamic" constitution for such an ether as the above described; and the interest of the volume culminates in the reprint of last year's address to the Institution of Electrical Engineers, with its concluding confession of ignorance and words of hope and confidence in the possibility of future knowledge:

"I cannot doubt but that these things, which now seem to us so mysterious, will be no mysteries at all; that the scales will fall from our eyes; that we shall learn to look on things in a different way—when that which is now a difficulty will be the only common-sense and intelligible way of looking at the subject" (p. 511).

This is the true faith of science in all departments: namely, that one day there will be light; and that, meanwhile, patient waiting and working, without cloaking of ignorance, is a sufficient creed of life for all her devotees.

#### SOME BOOKS ON ASSYRIOLOGY.

*Babylonian and Assyrian Cylinder-Seals and Signets in the possession of Sir Henry Peck, Bart.* By Theo. G. Pinches. (Privately printed.) The catalogue of this interesting little collection has been prepared by Mr. Pinches with his usual learning and accuracy. In a short Introduction he gives a sketch of the different periods which may be distinguished in the history of the art of seal-engraving in Babylonia—the first, from about 4000 to about 2600 B.C., of which the artistic character seems to be wholly Semitic, and to which belong Nos. 1 and 3 of the present collection; the second marked by Accadian influence, and by the preference of the craftsmen for devotional rather than heroic subjects; and the third, extending from about 1000 to about 400 B.C., in which the Semitic character reappears, though not without a strong admixture of Accadian elements. The most interesting of the seals described are naturally those with inscriptions. No. 1, a fine specimen of the first period (or, according to M.M. Menant and de Clercq, of the Agadé school of engraving) represents in two incidents a struggle between a lion and a bull. It is inscribed, apparently, with the owner's name, *Amel-ili*, with which Mr. Pinches compares the Biblical Methusael (*Mata ša ili*, "Man of God"). The subject of No. 4, which is of the second period (M. Menant's school of Ur), is devotional. Three figures appear to be engaged in the worship of a central female goddess, and the inscription reads: *Anu-iddin āpil Išlan-ši ārad Nin-ši-ana*, "Anu-iddin, son of Išlan-ši, servant of the deity Nin-ši-ana," that is, of Ishtar as the planet Venus. No. 10 is important not so much for the subject represented as for the owner's name, "Mattatum, daughter of Ahuni, servant of the goddess Ninak (?)." The form "Mattatum" must be referred to the comparatively rare root *natānu*, "to give," and Mr. Pinches finds in this inscription a confirmation of his theory that the root *natānu* was introduced by the trading population of Babylonia. "There is hardly a doubt that Mattatum and her father Ahuni were, like Bin-Addu-natan in the time of Nabonidus, of foreign (western) origin." No. 16, of Babylonian workmanship, bears the inscription frequently met with on cylinders of this class, *Martu dumu Anu*, "Martu, son of Anu," a god otherwise known as "the Rimmon of storms." The catalogue is furnished with serviceable reproductions of all the objects described; and on this account, as well as owing to the fulness and minuteness of the explanatory matter, it would be of great assistance to a beginner in the study of this important and fascinating department of ancient art. Mr. Pinches has also prepared a catalogue of the Babylonian tablets in the same possession. They are twelve in number, and, with the exception of one belonging to the reign of Samsu-satana, range in point of date from the period of Nabopolassar to that of Darius. The texts are translated in full; and it is to be hoped that Mr. Pinches will find time to publish the more important of the originals, which are mostly contracts—a class of documents which, to judge from the vast accumulation of transcripts, seems to possess more attractions for the copyist than for the translator.

*Die Sprache der Contracte Nabu-nads. By K. L. Tallqvist.* (Helsingfors: Frenckell & Son.) The publication by Dr. Strassmaier of many hundreds of the clay contract-tablets which have been discovered under the soil of Babylonia has opened up a new mine of information as regards the social life of the ancient population in the valley of the Euphrates. Dr. Oppert has been the first to work at it; and to his indefatigable labours, followed by those of Dr. Peiser, we owe an unexpected knowledge of ancient Babylonian law. Mr. Tallqvist's publication deals not with the matter but with the language of such of the tablets as belong to the reign of Nabonidos, the last king of Babylon, and partly also to the reigns of Nebuchadnezzar and Cyrus. It will be found on this account of the highest value to all who wish to translate and interpret these ancient documents. The tablets are first of all classified according to their contents; next the phonetic and grammatical peculiarities of their language are given in detail; and, finally, a very full and useful vocabulary is added, with references to the passages in which each word is found. We have observed but few omissions in the latter, among which, however, may be specified *tannu rigatu*—"empty casks."

*Jurisprudentiæ Babyloniæ quæ supersunt.* By F. E. Peiser. (Cöthen: Schettler's Sons.) This is a fitting appendix to Mr. Tallqvist's work, and will be found exceedingly interesting by students of law. Dr. Peiser illustrates a number of early Babylonian statutes by cases which occurred in later times and are recorded among the tablets published by Dr. Strassmaier. A considerable number of the statutes he quotes refer to the dowry of the wife and the right of inheritance to it. The Babylonian woman enjoyed a considerable amount of independence, and after marriage the husband was unable to touch either the dowry or the other property which belonged to the wife. She could deal with them pretty much as she wished. We even find her property secured against the claims of the creditors of her father-in-law. Other statutes illustrated by Dr. Peiser relate to the purchase of property through an agent, and demonstrate the highly complex and commercial character of Babylonian society.

## SCIENCE NOTES.

HER MAJESTY has been graciously pleased to command that the government institution now known as the Normal School of Science and Royal School of Mines shall in future be called the Royal College of Science, London.

THE first meeting of the session of the Linnean Society will be held on Thursday next, November 6, when the Rev. Prof. Henslow will read a paper entitled "A Contribution to the Study of the Relative Effects of different parts of the Solar Spectrum on the Assimilation of Plants."

THE Geologists' Association will hold a conversazione on Friday next, November 7, in the library of University College, Gower-street, when a large number of mineral and fossil specimens, microscopic appliances, and photographs will be exhibited.

THE botanical library and herbarium of the late John Ball, traveller in Morocco and elsewhere, have been presented to the Royal Botanical Gardens at Edinburgh, after certain selections had been taken from them for Kew.

## PHILOLOGY NOTES.

A REPORT on the Orientalist Congress, held in Sweden in 1889, by H. H. Dhruva, the delegate of the Gaikwad of Baroda, gives some curious statistics. According to him, there were present 459 European, 16 American, 13 Asiatic, and 5 African scholars. He assigns 380 to the Teutonic-Gothic (*sic*) race, 37 to the Graeco-Latin, 19 to the Slavonic, and 44 to mixed races. According to religion, 2 were Brahmanic, 2 Buddhist, 1 Zoroastrian, 9 Mohammedan, the rest Christian. Were there no Jews? He sates that 106 papers were contributed by 86 members. Of these 48 were in French, 37 in German, 18 in English, 2 in Italian. This does not seem to bear out the preponderance of the German element at the last Congress, of which we have heard so much.

PART V. of *Epigraphia Indica*, the record of the Archaeological Survey of India (London: Kegan Paul & Co.), has but recently been received in this country, though it bears date October, 1889. Like the preceding parts, it is devoted entirely to inscriptions; and it contains an exceptionally large number of facsimiles. These, it is worthy of note, have all been produced in England, by Mr. William Griggs's process of photo-lithography—one of them from a drawing by Mr. J. S. Kipling, the father of the clever young story-teller. No less than four out of six inscriptions are edited by Prof. G. Bühler, of Vienna, the other two being due to Prof. Kielhorn, of Göttingen, and Dr. Hultsch, of Madras. Most of them have been previously edited, from imperfect copies; but the main object of the present publication is to place authentic texts at the disposal of scholars. On more than one occasion, Prof. Bühler's comments are of general historical interest. In discussing a *prāsasti* or eulogy, engraved on a stone slab at Udepur, in Gwalior, which gives a genealogy of the Rajput kings of Malwa from the ninth to the eleventh century, with a catalogue of their exploits, he examines how far the statements agree with those preserved in written chronicles. Concerning two peoples against whom these kings made war, the Hunas and the Turushkas, he points out that the former may represent the non-Aryan or Scythian element in the modern Rajput, and that the latter may be identical with the first Muhammadan invasion under Mahmud of Ghazni. So again, with regard to a much earlier inscription, that of the Buddhist Toramana Shaha from the Salt Range in the Punjab (of the fourth or

fifth century), he quotes approvingly a suggestion of Prof. Karabacek that the name Toramana may be derived from the Turkish for "rebel." The last inscription here edited has a special interest as being now preserved at Cintra, in Portugal, and as having been most ingeniously restored by the late Dr. Bhagvanlal Indrajī.

APART from *Epigraphia Indica*, the inscriptions of Southern India are being edited in an independent series of the publications of the Archaeological Survey by Dr. E. Hultsch, epigraphist to the Madras Government. The first volume, which has recently been published at Madras (London: Kegan Paul & Co.), contains a large number of inscriptions in Sanskrit and Tamil, chiefly from the well-known sites of The Seven Pagodas (Mamallapuram) and Conjeveram (Kāñchipuram). A second volume, containing the inscriptions of the great temple of Tanjore, is stated to be nearly ready for the press. In the preface, Dr. Hultsch acknowledges his obligations, so far as the Tamil inscriptions are concerned, to a Tamil Brahmin, Mr. V. Venkayya, who has been trained in the methods of western accuracy. The method of publication adopted is the same as in *Epigraphia Indica*, except that there are no facsimile plates. The editor's object has been—first, to give an absolutely faithful transcript of each inscription, based, wherever possible, upon a mechanical reproduction, such as a squeeze; and, second, to extract all the historical facts, by means of comparison with other similar records. The oldest inscriptions are those of the Pallava kings, from the fifth to the eleventh century A.D. Of the next dynasty, that of the Eastern Chalukya, Dr. Hultsch prints a more detailed pedigree than has appeared elsewhere, covering a period of nearly six hundred years. He also claims to have fixed the date of three Chola kings, hitherto uncertain. In connexion with a pedigree of the first dynasty of Vijayanagar, he remarks that the story of Prince Ahmed and the Peri Bannu (Burton's *Supplemental Nights*, vol. iii.) incorporates the description of a visit to Vijayanagar paid by a Muhammadan ambassador from Samarkand in 1443. This fixes a *terminus a quo* for the story, and also proves (if proof were needed) that Galland did not invent it.

## MEETINGS OF SOCIETIES.

SHELLEY SOCIETY.—(Wednesday, Oct. 15.)

W. M. ROSSETTI, Esq., in the chair.—Mr. H. S. Salt read a paper on "The New Shelleyism." After remarking that, if the present century has had much to say about Shelley, the next will have still more, and that there will be disappointment for those critics who deprecate "chatter about Shelley," Mr. Salt proceeded to discuss the successive phases of public opinion concerning the poet and his writings. First, there was "the abusive era," when Shelley was consistently, if wrongly, denounced as both a bad poet and a foolish thinker. Secondly, "the apologetic era," when the beauty of his poetry was fully acknowledged, but the convictions which inspired the poetry were set aside, in pity rather than in anger, as shallow and valueless. This is the conception of Shelley's character which has been prevalent for the past forty years; but, like all transitional notions, it is inconsistent and unscientific, resting on the fallacious assumption that ennobling poetry can result from a faulty ideal, and thereby making an enigma out of a character which is in truth singularly clear and intelligible. Lastly, there is the appreciative era—the "New Shelleyism"—which will honour Shelley, not on the ground that he sang beautifully on behalf of a mistaken theory, but because "seeing clearly that the current forms of religion and morals would have to be revolutionised, he expressed that conviction in words of consummate tenderness and power." Great stress was laid by the lecturer on the fact that the verdict of time,

as far as it has yet been given, is in favour of Shelley's doctrines, alike in religion and sociology; and a considerable portion of the paper was devoted to illustrations of this point. Finally, he disproved, by reference to the prose writings, some of the common fallacies concerning Shelley—e.g., that he expected a sudden miraculous change in human nature; that his views are in conflict with evolutionary science; and that he regarded priests and kings as the originators of human misery. The conclusion enforced was that the coming democracy will see Shelley in his true human character, as the prophet of a larger, saner morality which will bring with it the realisation of equality and freedom. It is impossible that he can be fully and fairly appreciated by critics who are out of sympathy with his revolutionary and humanitarian aspirations.—The chairman characterised the paper as the most important yet read before the Society. The discussion was continued by Mr. Bernard Shaw, Mr. G. W. Foote, Mr. Ernest Radford, Mrs. Dryhurst, and others.

HELLENIC SOCIETY.—(Monday, October 20.)

PROF. JERR, president, in the chair.—Mr. A. H. Smith read a paper on the sculptured drum from Ephesus, which is now in the British Museum, and is commonly interpreted as relating to the story of Alcestis. He tried to show that the subject of the relief is the making and sending forth of Pandora as told by Hesiod. According to this theory, Pandora stands, ready to depart, between Eros and Hermes, who is seen conferring on her the gift of speech. Hephaestus stands on the left of the scene. On the right a goddess, perhaps Peitho, holds out a necklace, and beyond her is a seated figure of Zeus. The writer adduced an unpublished vase in the British Museum to support his argument. Miss Harrison, Mr. Watkiss Lloyd, and Mr. Cecil Smith took part in the discussion which followed. Mr. Theodore Bent gave an account of his recent researches in Cilicia, and regretted that, owing to the bulk of epigraphical material, the paper on the district of Olba would not be ready for the next issue of the *Hellenic Journal*. He described, first of all, the coast towns of the district of Augusta Sebaste, Corycos, and a third town, Korasios, which he has identified as the Pseudo-Korasesium of Stephanus Byzantius. He then proceeded to describe his identification of the Corycian cave by means of inscriptions; and the long list of Cilician names, 160 in all, which he found on the outer wall of the temple of Zeus over the cave. He then spoke of the adjoining cave, only alluded to by Pomponius Mela as Typhonia, and a third cave on the lip of which was a fortress with an inscription on it stating that it was built under the priest-king Teucer in honour of the Olbian Jove under the superintendence of one Pleistarchos of Olba. Mr. Bent gave an account of several cave temples of Hermes which he found in this district, associating them with the deity of the Cilician pirates, and Corycos, which Oppian calls the city of Hermes. Mr. Bent then described his explorations of the gorge of the Lamas River, with its numerous rock-fortresses, each with its own particular symbol, and evidently the strongholds of the Cilician pirates. Then an account was given of the discovery of the capital of Olba itself at a spot called Oura, high in the mountains, and its identification from an inscription on the aqueduct. Mr. Bent described the great temple of Olbian Jove, where the priest-kings mentioned by Strabo held their court, and other ruins still standing in this city in the Taurus. In conclusion, Mr. Bent described his identification of the ruins of Boudroum on the Cilician plain with Hieropolis Castabala, the last place where Alexander the Great halted before the battle of Issos. Mr. Hogarth, who had recently been over part of the same ground with Prof. Ramsay, while bearing cordial testimony to the thoroughness of Mr. Bent's researches, expressed dissent from some of his conclusions. He spoke of the district in question, and especially the city of Olba, as among the most remarkable in Asia Minor. An ancient Roman road ran through the region, littered on either side with ruins of cities and villages. It was a veritable country of the dead. Sir Charles Newton also offered some remarks on details of the paper, and spoke highly of its interest and importance.



## FINE ART.

*Kahun, Gurob, and Hawara.* By W. M. Flinders Petrie. With Chapters by F. LL. Griffith and Percy E. Newberry. (Kegan Paul & Co.)

THE publication of Mr. Petrie's record of his last year's explorations coincided this season with the opening of his exhibition at Oxford Mansion; and, although the objects which he has just had on view are the results of his work in the Fayûm during the past winter and spring, they come mainly from Kahun and Gurob, and carry on the story begun in 1889. The book, in fact, forms an admirable commentary upon the exhibition, and the exhibition practically illustrated the book. The account of the excavation of these two very important sites possesses most interest for the archaeologist and the student of Egyptian history; but for the general reader, Mr. Petrie's vivid description of the opening of the pyramid of Amenemhat III. at Hawara, with all its perils and "hair-breadth 'scapes," will have the never-failing charm that belongs to a narrative of personal adventure.

This tremendous task, it will be remembered, was begun by Mr. Petrie in January 1888; and, after tunnelling his way to the heart of the mass, he had just reached the stone roof of the sepulchral chamber when he was compelled by the overwhelming heat of the Egyptian summer to defer the completion of his work till the following season. As the stone-casing is all destroyed, and the bulk of the pyramid consists entirely of sun-dried bricks bedded in loose sand, it might be supposed that the work of tunnelling would be comparatively easy; but the matter proved to be neither simple nor even devoid of peril. The bricks, in the first place, weighed from forty to fifty pounds each; and, as the removal of one necessarily loosened some two or three others, the sand running out all the while from between the joints like sand in an hour-glass, it follows that the utmost precaution had to be used in boarding up the roof of the passage. This delicate and dangerous task was performed by Mr. Petrie himself, step by step, after the rate of five feet per diem, from February 11, 1888 to the 5th of the following April.

"As the tunnel advanced to the middle," writes Mr. Petrie, "I found that the rock had dipped down far below the outside level on which we had begun; and the floor therefore had to be cut lower, until the tunnel was so high that I had a false roof above the working roof to support the bricks. Occasionally falls of the side took place, and the false roof above broke away in parts, and hung in other places as if a touch would bring it down. The lower roof, however, sustained what actually fell; but the whole region was caving slowly in, and even the lower roof was only supported on a fissured mass which stuck somehow on to the side of the tunnel. In the second season the state of matters was still more dangerous; falls of the sides and roof continually took place, even three times in twenty-four hours. As masons from Cairo were working inside, it was needful to clear away all signs of the falls, and re-strut the sides, as quickly as possible; and as happily nothing much fell while they were inside, they never knew anything about the state of affairs. One of these falls would bring down tons of bricks from the sides and roof,

along perhaps twenty feet in length. I then at once began clearing the stuff out with some lads, needing to pass all along the unsupported and loose tunnel to get it clear; and then turning everyone out—sometimes at night—I used to re-prop the sides without any interference. The need of listening acutely all the time to detect any sand running down—the prelude to a fall—and the need of having the narrow way quite clear to retreat in half a second if needs be, made it necessary to work quite alone" (p. 6).

When, after all this labour, the sepulchral chamber was at last discovered, it was found to consist of one gigantic hollowed-out block of sandstone, weighing about a hundred and ten tons, roofed by three enormous slabs of the same material. Above this was an upper chamber roofed in by longitudinal beams, supporting a third roof of pent-house form, which consisted of huge slanting beams of limestone, three deep, and weighing about fifty-five tons each. No other way being practicable, Mr. Petrie engaged masons from Cairo to attack the stone roofing, and, after twenty-one days of steady work, an opening was at last forced into the upper chamber. Here, in the floor, the opening to the entrance-passage was found; and Mr. Petrie may be envied the sensation of triumph which he must have felt when, after clearing away some of the mud and stones which choked the downward way, he beheld the hollow chamber and the sarcophagi within. That the true entrance had been found as far back certainly as the time of Roman rule in Egypt, that the king's sarcophagus had been opened, and that the funerary treasures of Amenemhat III. had disappeared, was no more than Mr. Petrie expected; but he must have been disappointed to find the walls of the chamber, unlike those of the pyramids of Teta, Unas, and Pepi, absolutely blank. Had not some fragments of alabaster vases inscribed with the cartouches of Amenemhat III. been found at the bottom of the water and mud with which the monolithic chamber was flooded, the fact that this pyramid had once contained the mummy of the builder of the Labyrinth could never have been proven.

But there is a second sarcophagus in this chamber, which has been very curiously contrived by the insertion of a head and a foot slab between the large sarcophagus and the east wall. Although this also was empty, there can be no doubt that it was made for a daughter of Amenemhat III., named Neferu-Ptah, whose magnificent table of offerings in sculptured alabaster, together with the fragments of eight or nine alabaster bowls, all inscribed for the "royal daughter Neferu-Ptah," were discovered in the "well-chamber" to the north of the sepulchral chamber. As Mr. Petrie points out, the making of this second sarcophagus was clearly an afterthought. It must have been put together after the pyramid was built, when no larger blocks could be brought in; yet before the final closing of the structure, which could not have taken place till the king died, and was himself buried there. Neferu-Ptah must, therefore, have predeceased her father. The king's sarcophagus must also, of course, have been carried up from without, and placed in position before the roof of the chamber was laid on, there

being no passage in this pyramid through which it could have been conveyed. How the huge monolithic chamber itself can have been lifted and lowered into the excavated rock in which it stands, and which forms the core of the pyramid, is one of those problems of ancient Egyptian engineering which no wall-paintings or papyri have yet enabled us to solve.

In pl. v., at the end of the book, Mr. Petrie gives a remarkably accurate and elegant outline-drawing to scale of the before-named table of offerings, which consists of a rectangular oblong slab in fine alabaster, measuring twenty-six and a-half inches in length by seventeen in breadth and nine in depth, sculptured in low relief with some one hundred and fifty representations of food and drink offerings, such as cakes, lumps of meat, ducks, geese, vegetables, eggs, various kinds of wine, and the like, the whole surrounded by an exquisitely cut dedication in hieroglyphic characters. Altars in stone or clay thus provided with imperishable offerings are by no means uncommon;\* but this one is not only peculiar in the omission of the calves' heads and gazelle haunches, which almost invariably form part of the funerary bill of fare; but it is absolutely unique in the singular treatment of certain of the hieroglyphs with which it is inscribed. All the birds which occur as alphabetic forms, or as ideographs, are represented without legs—a kind of abridgment of which I believe no other example is known. More curious still, it would appear that the scribe who engraved the name and titles of this hitherto unknown princess on her libation bowls had cut the bird-forms, wherever they occurred, in the usual manner, but had afterwards systematically erased the legs. This, as Mr. Petrie observes, shows that the omission of the legs in the altar inscription was not a mere device to save space or labour, but that it embodied some "mystical idea" to which we have no clue.

Mr. Petrie's discoveries last year at Tell Kahun and Tell Gurob, where he found the undisturbed ruins of two towns, one of the XIIth and the other of the XVIIIth and XIXth Dynasties, were so fully described at time in the ACADEMY, and were so amply illustrated by the rich store of objects from both sites which he exhibited last autumn at Oxford Mansion, that recapitulation here is unnecessary. The large plan of Kahun (XIIth Dynasty) which was pinned to the door of the Kahun room, is reproduced in pl. xv. of the present volume; and it is most interesting to turn from this plan to Mr. Petrie's admirable chapter on "The Civilisation of the XIIth Dynasty," and there to read exactly how the town was built, and what objects were found in the houses. These objects, again, are figured with Mr. Petrie's accustomed fidelity in pls. viii. to xvii. Here we once more see those curious dishes with rough incised patterns; those wooden hoes, and rakes, and grain-scoops; that curious brick-maker's mould; those plasterer's floats and carpenter's tools; and, most interesting of all, that primitive wooden

\* See, for example, pl. xiii., fig. 102, in same volume.

sickle set with flint saws, which were of such absorbing interest in Mr. Petrie's exhibition of 1889. Here, too, are reproduced the ivory castanets and the painted canvas mask from the House of the Dancer, together with the grotesque little wooden figure of that long-departed ballerina, whose last *pas* must have been executed about the time when Abraham went down into the land of Egypt. No less interesting are Mr. Petrie's outline-plates (pl. xvi. and pl. xvii.) of flint and bronze tools, and (pl. xii. and pl. xiii.) of the numerous forms of cups, jars, pots, ring-stands, bowls, and other domestic vessels in pottery of that remote period. That so large a number of objects, many of them at that time of considerable value, should have been left in the houses when the town was deserted is very strange, and would seem to point to some sudden panic. The women, for instance, left not only their whorls and their spindles, of which a large number were found, but also a store of dyed wool, not yet spun; the net-makers left their netting-needles, their netting, and the balls of twine which were not yet made up; the weaver left his beam and the flat sticks with which he beat up his web; and in the shop of a metal-caster were found, not only a fine bronze hatchet ready for sale, but his whole stock-in-trade in the shape of moulds for casting chisels, knives, and hatchets. Bronze mirrors, toilet objects, children's toys, draught-boxes, amulets, scarabaei, beads, rush-mats, baskets, brushes, and sandals, handbags made to draw with a cord, spoons, combs, and other personal possessions of these people who lived and died some four to five thousand years ago, were also found in their houses. Had all these things been buried in tombs with the mummies of their former owners, it would not have been surprising; but that agricultural labourers, craftsmen, and well-to-do persons in a superior rank of life should have left so many valuables in their houses is most significant, especially as no cemetery of that period was found in the place.

The most surprising, and perhaps destined to be the most important, part of Mr. Petrie's work as recorded in this volume is contained in his chapter on "The Foreigners," wherein he gives an exhaustive and scrupulously minute account of the relics of that fair-haired and fair-skinned race which appears to have inhabited for about a hundred years the ancient town represented by Tell Gurob. The name of this town is lost; but there is evidence to show that it was founded during the reign of Thothmes III. (XVIIIth Dynasty), and that it was practically abandoned about the time of Seti II. (XIXth Dynasty). The strangers would seem to have been colonists from Asia Minor, or possibly from the islands of the Aegean, as shown by the shapes, patterns, and glazes of their pottery; by the weights they had in use; by their un-Egyptian habits, their names, and the strange alphabetic signs scratched upon their potsherds. These signs, as well as an equally remarkable series of signs from the potsherds of Kahun, are reproduced in facsimile by Mr. Petrie in pls. xxvii. and xxviii., the originals being now in the

British Museum. That they do actually comprise a large number of Phœnician and Cypriote characters, and of those very archaic forms commonly known as Cadmaean Greek, besides others which are identical with a large proportion of those of the Etruscan alphabet, is undeniable. The questions raised by this discovery are far too wide and too complicated to be settled off-hand, and the answers which they may eventually evoke cannot yet be foreseen; but no one who dispassionately weighs the mass of circumstantial evidence which Mr. Petrie places before us in this chapter can fail to see that we are on the eve of a most important revelation touching the pre-Homeric history of the Greeks.

For the exciting story of the finding of the mummy of Horuta, a high-priest of Neith, who was buried at Hawara in the time of the XXVIth Dynasty, and whose body was literally covered from head to foot with plates of gold, and costly amulets in gold, both solid and inlaid, of the finest and most exquisite workmanship, I must refer readers of the ACADEMY to Mr. Petrie's second chapter, which reads like a story from *The Thousand and One Nights*.

A large number of papyri, some fragmentary, some perfect, were found by Mr. Petrie in 1889, in the ruins of Kahun and Gurob, those in the former town being especially valuable, as but very few XIIth Dynasty papyri were heretofore known. Three of the most perfect of these earlier documents have been translated by Mr. F. H. Griffith (chap. vi.), namely: (1) a settlement, or will, made by a sub-priest of Sopt, named Uah, in which he devises certain of his property to his wife absolutely, including three Syrian servants, probably slaves; and whereby he especially provides that he shall be buried in the same tomb with his wife, and that no other person shall be laid there with them. (2) The will of a man named Keba, confirming the settlement which he made upon Teta his wife, bequeathing his house to certain of his children, and relinquishing his priestly office in favour of his son, named Iu-Senb, saying—"I am growing old now that I have become aged in it. Let him enter upon it immediately." (3) A letter addressed to a nobleman named Ta-ab, by a man named Ana, in which, with a profusion of compliments, he congratulates Ta-ab on the acquisition of a house on which he had "placed his desire." Autotype reproductions of those very ancient documents would have made a valuable addition to Mr. Petrie's plates.

Chap. vii., which concludes this volume, is written by Mr. Percy E. Newberry, and treats in a most interesting manner of the various flowers, fruits, seeds, vegetables, &c., found at Hawara and Kahun. A number of peas and beans, fragments of the leaves and stems of the cucumber, and two small radishes, were found in the ruins of the houses of Kahun, and are among the oldest vegetable remains which have yet been discovered in Egypt. The fruit trees which, from the abundance of their stones, appear to have been commonest, namely, the *heglig* and the *dellach* palm, are now no longer found in Egypt, the former being confined to Abyssinia, and the latter to Nubia. So

also with the *minusops Schimperii*, of which both the fruit and leaves have been found at Kahun, and which now only occurs in Central Africa and in Abyssinia. Mr. Newberry suggests that this last may, perhaps, be the persea tree of the ancients, which we find so often represented in Egyptian wall-paintings and bas-reliefs, but which has never yet been satisfactorily identified.

*Kahun, Gurob, and Hawara* is uniform with Mr. Petrie's preceding volumes; that is to say, the print and paper are alike excellent, and the plates (twenty-eight in number) are, as usual, admirably drawn and full of interest. One could have wished for photographs of the jewels of Horuta, and of one of his surpassingly beautiful funerary statuettes; also, views of Kahun and Gurob, and the pyramid of Hawara, would have been most acceptable. But, where so much has been given, and at so moderate a cost, it is, perhaps, ungrateful to ask for more.

AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week are exceptionally numerous. First, there are the annual exhibitions of the Institute of Painters in Oil Colours, in Piccadilly, and of the Royal Society of British Artists, in Suffolk-street. Then, Messrs. Dowdeswell have two collections in New Bond-street—"Mountain, Meadow, Moss, and Moor," by Mr. J. Denovan Adam; and pastels illustrative of Hampstead Heath, by Mr. Henry Muhrman. Last, but not least, we may mention a series of "Wild Animals studied from the Life," done in pastel by Mr. J. T. Nettle-ship, which Mr. Robert Dunthorne will have on view in Vigo-street.

THE third annual congress of the National Association for the Advancement of Art and its Application to Industry opens at Birmingham on Tuesday next, and lasts through the remainder of the week. The inaugural address of the president, Mr. J. E. Hodgson, will be delivered on the evening of Tuesday. Among those who have promised to read papers are Mr. John Brett, Mr. W. B. Richmond, Mr. Alfred Gilbert, and Mr. E. Onslow Ford, all associates of the Royal Academy; while lectures will be delivered to working-men on "Metal-Work" by Mr. Starkie Gardner, on "Glass" by Mr. Henry Holiday, and on "Art-Books and how to read them" by the president.

THE Society for the Preservation of the Monuments of Ancient Egypt has drawn up a memorial to the Marquis of Salisbury, which is being signed by "students of history and archaeology, architects, painters, and sculptors, men of letters, and others, lovers of art," with reference to the recent disgraceful mutilation of ancient sculptures in the valley of the Nile, to which attention has been repeatedly drawn in the ACADEMY. The special prayer of the memorial is that the British representative at Cairo may be directed to press for the appointment by the Egyptian government of an English official inspector of monuments, fully qualified for the performance of his duties, who should be instructed to submit for publication annual reports of his proceedings. The hon. secretary of the society is Mr. Henry Wallis, of Buckingham-street, Adelphi, who will be glad to receive signatures to the memorial up to Monday, November 17.

ON Thursday next, November 6, Prof. A. H. Church will commence his annual course of six



lectures on chemistry at the Royal Academy. The subjects that he will specially deal with are the chemistry of pigments, vehicles, and varnishes, and the conservation of paintings and drawings.

THOSE of our readers who are interested in original etching will hear with pleasure that it has been arranged that there shall almost immediately be an exhibition in New York of the etched work of Mr. William Strang. Though no one's debt to his seniors and forerunners is larger or more obvious than Mr. Strang's, it is yet true to say at the same time that he is one of the most original, because he is one of the most imaginative of living British artists. His *œuvre*—to use the word of the connoisseur of etching—the bulk and body of his work, so to speak, is already very considerable and very varied; and we do not doubt that those American amateurs who perceived with promptitude the qualities of Meryon, of Millet, and of Legros, will find, under the uncouth envelope, much that is of sterling value, much that is interesting and penetrating, in the etchings of Mr. Strang.

SIR COUTTS LINDSAY has made public the following statement with regard to the Grosvenor Gallery:

"I regret to say that I am no longer able to carry on the yearly exhibition of works of art in these galleries on account of the heavy loss it entails on my resources, the outlay consequent on the exhibitions being far in excess of the counterbalancing receipts. On this account the present Pastel exhibition will be the last exhibition offered to the general public in my galleries. They will now be taken over by the Grosvenor Club, which, with the circulating library, will henceforth occupy the whole of the premises. It is with deep regret that I am constrained to forego such efforts as I have been able to make in the cause of art and artists by means of these galleries during the last 12 years. I am, however, confident that the club now prospering in the Grosvenor will enable a large number of pictures, not necessarily works of the year, to pass under the eye of purchasers. It is proposed to hang these pictures on the walls of the club galleries, and they will be seen by many thousand people at the periodical receptions of the club in the course of the season, and will be for sale at the discretion of the exhibitor. These pictures will be changed from time to time, and the club intends, should the scheme take root, to give a yearly percentage on the capital they represent. This proposal forms part of a scheme for the leasing of art works which I hope to put before the public shortly."

ALONG with the bird-drawings of Mr. H. S. Marks at the Fine Art Society, there is on view a large and important etching by Mr. Macbeth-Raeburn, from Mr. Tom Lloyd's most popular and attractive drawing, which was at the watercolour exhibition about a couple of years ago. The drawing, which, like so much of modern work, derives something of its character from the combined influences of George Mason and Frederick Walker, is at once a masculine and engaging presentation of a phase of English rural life. A group of peasants, eminently comely, yet not idealised beyond its permitted limit, waits on the further bank of a lowland river till the ferry boat shall fetch them to the nearer side. Mr. Macbeth-Raeburn has interpreted the landscape, and the group of picturesque and charming people, with a great deal of happiness. The illumination of the composition, in his plate, is possibly not quite so notably successful; but on the whole the execution of the subject is greatly to the credit of this young and rising artist.

AT a recent meeting of the Académie des Inscriptions, M. Edmond Le Blant read a paper upon "Three Famous Statues hidden by the Ancients." These were (1) the Venus of the Capitol, found within a wall in the quarter of the Suburra; (2) the Venus of Milo,

found in a narrow cavern, at the corner of a rampart; and (3) the colossal Hercules in gilt bronze, called the Mastai Hercules, which occupied a hole carefully built round, at a depth of 8 metres. From a comparison of texts, M. Le Blant proved that this was not due to accident; but that the statues had been purposely buried by their worshippers, in order to save them from the iconoclastic wrath of the Christians. The believers in the old faith had a special reason to conceal their gods, because of the popular prediction that Christianity would only endure for a period of 365 years. We know that the hiding-places were often discovered by the Christians, who either destroyed the statues or converted them to decorative uses. M. Le Blant has been chosen to read this paper at the annual public meeting of the Académie to be held on November 12.

## THE STAGE.

### STAGE NOTES.

THE new production at a *matinée* at the Shaftesbury—an affair not of the management but of the "Dramatic Production Syndicate"—was really chiefly remarkable for the excellent work done by two or three of the principal artists—Miss Alma Murray and Mr. Charles Sugden especially—under circumstances that were not precisely favourable. But a word for the play, in the first place. "Monsieur Moulon" was written by Mr. Charles Hannan, who is understood to be young, and who at the present time, like many an older dramatist, has seemingly more sympathy with the methods of the pure playwright than of the artist in literature. To speak roundly, "Monsieur Moulon" has nothing literary about it; neither grace of comedy, nor grace of fancy; neither epigram nor poetry. But here and there in the construction—in the second act particularly, where one is creepily fearful half the time that a murder will be committed, which never actually comes about—there is evident some understanding of the requirements of melodrama; and though Mr. Hannan may perhaps never write for our theatres of comedy (they are few enough, Heaven knows!) we see no reason why he should not in due season provide well-manufactured plays for the Adelphi and Princess's. That is enough about him; and we would not for a moment underrate the value of a capacity for melodrama. Miss Adrienne Dairolles, who is very incisive and piquante in her method, and Mr. Luigi Lablache and Mr. A. Wood lent useful aid to the inventions of the author; but, as we began by asserting, the substantial achievements of the afternoon were those of Mr. Sugden and Miss Alma Murray. Mr. Sugden is unequal. On Tuesday he was apparently doing his very best; and he was absolutely powerful as well as absolutely repulsive in the part of a French fisher-boy, who develops into a French tavern-keeper of the worst sort; but in whom from the very first there is refreshingly displayed a personage who, though he belongs to the "working-classes," is not virtuous, and who, though in contact with a gentleman, is yet unprovided with a grievance. Mr. Sugden was very ugly and very striking, and, as M. Zola would probably be the first to allow, very true to boot. Miss Alma Murray is praised, we see, for her "conscientiousness." With her delicate conscience there goes, we permit ourselves to add, the personal charm which is so much to an actress, and a very thorough knowledge of her art. The gradations of tenderness, strength, and intensity, more particularly in the second act, could only have been marked as they were by an artist sensitive to the possibilities of each particular moment in the piece, but, above all, viewing it as a whole.

It must suffice to record briefly the successful appearance in Paris of Mme. Sarah Bernhart as Cleopatra. The third act of that piece, which the French public owes to M. Sardou and a less-known collaborator, is not only directly derived from Shakspeare, but closely follows him. In the other acts Shakspeare is, so to speak, nowhere; but it is for those loungers of the Boulevard who inquire, unbelievably, whether in England "we really play Shakspeare much as he is," to learn that the act in M. Sardou's play which makes the greatest effect is precisely that in which the poet is least departed from. The acting of the representative of Antony was, by all accounts, remarkable, and was warmly appreciated. The scenery, dresses, and grouping were as fine as they could possibly be, many of them displaying amazing research; but at bottom, of course, the main attraction was the assumption by Mme. Bernhardt of a part for which she was born, if you will, but which, at the same time, was a trying test even to her admitted genius and to the matured resources of her art. There is reason to hope that a performance so remarkable and admirable as hers has proved to be will be seen in England, possibly next year; but it is, in any case, likely that it will be seen first on the other side of the Atlantic, whither the great *tragédienne* is going at about the turn of the year.

FRENCH plays have begun again in London, and at the St. James's Theatre, which was probably the first of the many temporary homes which they have had in our midst. The opening performance has been the very familiar one of "Divorçons," in which Mme. Chaumont's Cyprienne is still exceedingly clever; but the actress, as time passes over her head, and as performance follows performance, would appear to be insufficiently on her guard against the error of over-emphasis. *Elle s'appuie sur chaque effet*. She caresses—makes much of it—can hardly, perhaps, persuade herself to leave it alone. This, of course, is a not unnatural tendency of long runs and many repetitions; but it is obvious that, to say the least, it tends to be destructive of the delicacy of art. One of the charms of French acting used to be that one got, so to put it, not definite information on the matter in hand, but a very refined hint—the "word to the wise," in fact.

LITTLE Miss Vera Beringer goes back into the schoolroom, for her absence from which her exquisite performance of the Little Lord Fauntleroy was the best justification. She will very likely take one benefit this Christmas, after which the question of her return to the stage will not be raised, we are informed, until she has grown up.

## MUSIC.

### MUSICAL PUBLICATIONS.

Richard Wagner's *Letters to His Dresden Friends*—Theodor Uhlig, Wilhelm Fischer, and Ferdinand Heine. Translated by J. S. Shedlock. (Grevel.)

WAGNER was indeed fortunate in his friends: they were few in number, but they served him with ardent zeal and devotion. Franz Liszt stands out from among them by reason of his great fame; but Uhlig, Fischer, and Heine were also enthusiastic admirers of Wagner's genius, and as ready as Liszt to help him by all means within their power.

Theodor Uhlig was an accomplished musician, who became a member of the Dresden court orchestra before the age of twenty. This was in 1841, and in the following year "Rienzi" was produced there under Wagner's own direction. From that time down to 1849 Uhlig served under Wagner and heard his

operas, but he was at first a strong opponent of the new development. However, shortly before Wagner was forced to quit Dresden, Uhlig had studied the full score of "Tannhäuser" and Wagner's "Programme" to the Choral Symphony, and he had also talked on art matters with the composer. Uhlig was thus converted to the new faith. From a bitter enemy he became a firm friend; and until his death in 1853 he devoted his time and talents to the service of the reformer. Wagner persuaded him to abandon composition, and to take up literary work. He became a contributor to the *Neue Zeitschrift für Musik* and other papers, and distinguished himself as a vigorous defender of Wagner and his theories.

Wilhelm Fischer, who was born about 1790, settled in Dresden in 1831, and became stage manager and chorus-master at the court theatre. In 1840 Wagner sent the full score of his "Rienzi" to Herr v. Lüttichau, the Intendant. In 1841 the opera was accepted, and forthwith Wagner wrote to Fischer from Paris thanking him for the friendly interest he had taken in him. The two men became personally acquainted in the following year, when "Rienzi" was first produced. Although Fischer was thoroughly well disposed towards Wagner, it is evident from some of the letters that there were "many points of difference" between them. In one letter Wagner refers to this:

"You love the same thing that I love. You only see it otherwise than I, because you use quite a different pair of spectacles: you want, above all things, *rest*; I, above all things, *unrest*. That you are able to love me, that saves you from the Philistine egoism into which the devil would willingly draw you, but from which your fresh, warm, true heart preserves you."

They remained firm friends down to Fischer's death in 1868.

Ferdinand Heine was a comedian engaged at the Dresden court theatre, and also a designer of the costumes. The correspondence between the two men begins in 1841, and the last letter is dated 1868. From the terms of the few letters published (twenty-six in all) we gather that Heine was a special intimate of Wagner's. "Write," he says in one letter, "just as though we were chumming together in the evening over our herring-pickle."

There is one thing which we miss in this volume, and that is the letters of the three Dresden friends to Wagner. Did he keep them, and are there private reasons for not publishing them? We are unable to say; but from the fact that not a single one is given, it is to be feared that they were not preserved. It would indeed have been gratifying to read these letters; and, at any rate, they would have thrown light upon many difficult passages in Wagner's own. In the Wagner-Liszt correspondence, the bright, kindly letters of Liszt contrasted agreeably with the despairing, and at times bitter, language of Wagner; and in the Dresden friends we should have had contrast, though perhaps of a different kind.

It would be quite impossible to give in a brief notice anything like a detailed account of the contents of these letters, which in point of interest are equal to those addressed to Liszt. In one respect they are yet more attractive. In writing to Liszt, Wagner no doubt felt that he was communicating with a true and devoted friend; but he was certainly not on the same terms of intimacy with him as with the Dresden trio. With the latter he is quite at his ease. In a letter to Uhlig, Wagner indeed expresses his surprise that Liszt, so different from him in his life and mode of thought, should take such interest in him. And from several other passages we see that he felt somewhat uncomfortable with regard to Liszt when the scheme of the "Ring des Nibelungen" dawned upon

him, and forced him to withdraw from his undertaking to write an opera for Weimar.

The letters written to Uhlig from Paris in 1850 are particularly interesting. Wagner had previously been there in June, 1849. Liszt considered "Paris, for everything and before everything, a necessity to you." Wagner was to return in the winter, and to arrange with a French poet about a libretto for the Paris Opera. He went back in February, 1850, and from a few short lines to Liszt we know that he was unsuccessful. But in the present volume we learn a great deal about this unfortunate expedition. There are, first of all, several letters to Uhlig. Wagner went to see "Le Prophète"; and this "banker's music," which drew crowded houses and obtained enthusiastic applause, made him feel that he could do no good in the gay city. He had never had very much hope of success. He describes how he had worked at his "Wiland" sketch while in Zürich. He says: "it always sounded to me like *comment vous portez-vous*—the ink wouldn't flow, the pen scratched: without was bad, dull weather." The success of "Le Prophète" disheartened him, and he returned to Zürich determined to work for art in his own way. Heine, it appears, was in favour of the Paris scheme; and in September Wagner wrote him a long letter describing his state of "deepest distraction and melancholy."

"My stay in Paris," he says, "is one of the most villainous things that I have ever experienced. Everything which I foretold and foresaw came literally to pass. My sketch for an opera-poem appeared ridiculous, and with good reason, to everybody who knew anything of the French language and the French Opera."

Further on he speaks about being back "in my friendly, healthy Zürich, from which neither god nor devil shall drive me any more."

In the Uhlig letters Wagner touches upon a great variety of subjects. He has much to say about the famous pamphlets and writings which occupied so much of his time during the first few years of exile. One long letter (No. 55) is devoted almost entirely to Beethoven, in which Wagner maintains that the master's great works are only in the last place *music*, and that they are a sealed book to all who regard them merely from an "absolute" point of view. He is especially angry with conductors who for the most part consider only the "how" and not the "what." Of Mendelssohn he asserts that "his performance of Beethoven's works was always based only upon their purely musical side, and never upon their poetical contents which he could not grasp at all." That this is exaggerated language no reasonable person would deny. But to genius much must be forgiven. Wagner looked at Beethoven's music through his own spectacles, and they were spectacles of such power that he could see much in the great master's music which was hidden from others. He "enjoyed" the music the better for attempting to grasp the meaning, and for feeling that he had grasped the true meaning; but he surely went too far in trying to force—as he seems to do—his interpretations on others. The emotional feeling may, and ought to, remain the same, but the interpretation will vary according to the individual. This letter is full of thought, full of right intentions; but, after all, it does not say enough to a true musician, and too much to persons who, having no real feeling for music, are glad of any romantic or picturesque programme to excite their imagination. It will be a dangerous weapon in the hands of the advocates of programme music.

Wagner's disgust with "the state of things generally" was perhaps never more strongly expressed than when he declares that he will not waste his powers "in distressful and quite

hopeless attempts to galvanise the corpse of European civilisation." Like all great men, he varied in his moods, and sometimes a very small circumstance occasioned a great change. In many letters he speaks about himself, and shows how thoroughly he was aware of his own failings. The fact is, he was human, and had his ups and downs, his ebb and flow; but with his passionate nature and intellectual gifts, the contrasts were much stronger than with common folk. Anyone reading these letters and judging Wagner from an ordinary standard will misunderstand them. They will abuse him for his violent attacks on men whom the world honours; they will accuse him of selfishness, of weakness, of heaven knows what! To be fair to Wagner, he must be judged as a whole, and he must be weighed in balances capable of discriminating genius.

Space prevents us from dwelling upon the letters to Fischer and Heine. But, after all, brief quotations would give a feeble idea of their contents, and perhaps only spoil the enjoyment of those who will read the volume. We may add that it contains a portrait etched by C. W. Sherborn. J. S. SHEDLOCK.

#### MUSIC NOTES.

MME. ESSIPOFF gave the first of a series of four recitals at the Steinway Hall, on Wednesday evening, October 22. She played Beethoven's Sonata in A flat (Op. 26). There was not much fault to find with the first and second movements, but the funeral march lacked dignity, and the sensational bass in the finale was out of place. Her rendering of the Brahms Variations on a Handel theme was extremely good; but why did she omit the concluding fugue? She gave a Sicilienne by Bach with much charm and refinement. Mr. Franklin Clive, the vocalist, sang Dr. Stanford's "La belle dame sans merci" with considerable success.

M. PADEREWSKI made his *début* at the Popular Concerts on Saturday afternoon, and played the Sonata Appassionata. He gave an intelligent and interesting reading of the work, but it was occasionally marred by exaggerations. The *Andante* was the least satisfactory movement. Beethoven should not be played *à la* Chopin. The pianist was much applauded; and for an encore he gave the March from the "Ruins of Athens," arranged, we believe, by Rubinstein—he might have chosen something more suitable. Miss Liza Lehmann sang songs by Dr. Arne and Thomé with marked success.

BRAHM VAN DEN BERG, a young Belgian pianist, gave a recital at Princes Hall on Monday afternoon. Of late we have had too many youthful prodigies. The more talent they show, the greater cause is there for regret that they should appear in public. The newcomer has good and well-trained fingers, but there is nothing in his playing to astonish or to charm. The Beethoven Sonata in E flat (Op. 27, No. 2) was, on the whole, satisfactory; but the Bach Fantaisie Chromatique was given in a mechanical manner, and the Mendelssohn Rondo Capriccioso was decidedly tame. He also played two small pieces of his own composition.

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